

TO THE RIGHT WORSHIPFULL THO- MAS BODLEY

ESQUIRE.

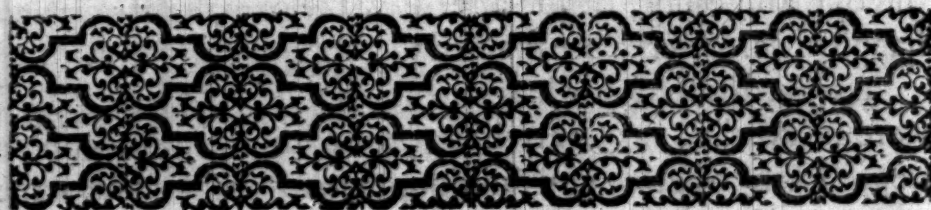
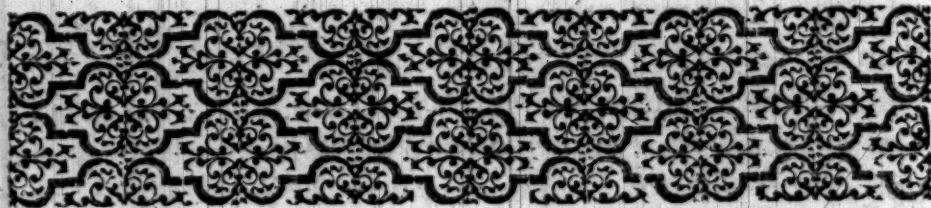
SIR, it hath so falne out (with what successe I know not) that many my spare howers of recreation, haue bin occupied in the sweete Contemplation, and delightfull Practise of the more curious kindes of *Painting*, *Carving*, and *Building*; as may in some sorte appeere, by my paines taken in translating this worke; the worth whereof I forbeare otherwise to commend vnto any other, then by recommending mine indeuours therein vnto your selfe; whose soundnesse in variety of Learning, whose skill in this and the better Languages, and whose hartty affection to all good Artes, though it were every way sufficiently knowne to the most, yet hath it more abundantly discovered it selfe in that memorable Monument of your exceeding loue towards this our Vniuersity, begun already with no small charge, and happily heereafter to bee finished to your great Honour.

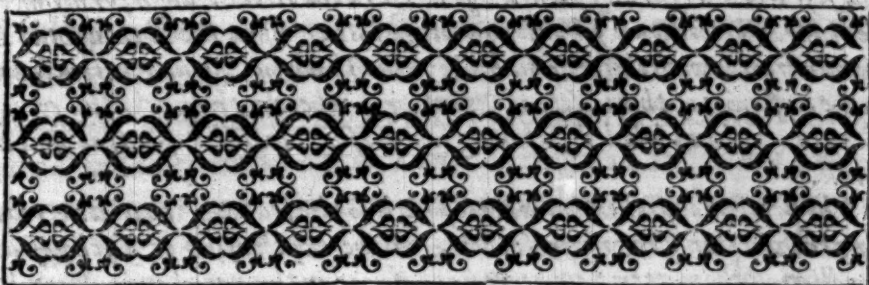
In regard-full acknowledgement whereof, I could wish I were as worthy, as I am willing, to bee the first, who shoulde steppe forth, to yeelde you Publique thanks, in the name of the

Whole, which oweth you much more, then my weakenesse is able to expresse. Yet as when *Mar. Agrippa* dedicated his famous *Pantheon* to all the Gods, the *Romanes* likewise consecrated the statues and images of the Gods themselves *Greater* and *Lesser*, vnto that Temple: So now, since it hath pleased God to mooue your harte to the erecting and restoring of this worthie *Pambiblion*, or Temple to all the *Muses*; as I holde it the parte of every studious minde to offer vp the picture of his private Muse in carefulliest written bookes, to this Shrine: So I the meaneft amongst many, haue conceived not a little hope, that this shaddow of my *Shaddowing Muse* shall finde some place there, though it bee but that, which wee see the silly Sparrowes and Swallowes haue in the greatest Churches.

The summe of all is this, that it would please God so to continue this your vertuous desire, of increasing both the Common-wealth and Church Militant, that in this life you may long enioy your Godly hartes desire, and in the next bee admitted into the glorious fellowshippe of the Church Triumphant. *From S. Marie Coll. (Commonly called New Coll:) in Oxford. August the 24. Anno Dom. 1598.*

Yours in all hartie loue and affection
RICHARD HAYDOCKE.





TO THE INGENVOVS

READER. R. H.

How hard a matter it is to withstand any natural instinct and habituall inclination what soever, the storie of the Syracusane Archimedes (besides diuers others to this purpose) may sufficiently perswade . VVho was so rapt with the sweetnes of his Mathematical conclusions, that even then, when the Enemie had entred the gates of the Cittie, hee was found drawing of lines vppon the sand, when perchance it had bin fitter for a Philosopher, to haue bin advising in the Counsell-house.

Not much vnlike to whome I may peradventure seeme, who at this time, especially, when the vnappeasable enemies of health, Sickenesse, and Mortality haue so mightily prevailed against vs, am heere found drawing of lines and lineaments, portraictures, and proportions, when (in regard of my place and profession) it might much better haue be seemed me, to haue bin found in the Colledge of Physitians, learning and counselling such remedies, as might make for the common health: or if I must needs be doing about lines, to haue commented vppon this proposition, *Mors vltima linea rerum*.

Howbeit, as I finde not him much taxed in the storie, for this his diligent carelesnesse, because hee was busied about matters, which were not onely an ornament of peace, but also of good vse in warre: So my hope is (Ingenuous Reader) that my sedulous trifling shall meete with thy friendliest interpretation: in so much as the Arte I now deale in, shalbe prooved, not onely a grace to health, but also a contentment and recreation vnto Sickenes, and a kind of preservative against Death and Mortality: by a perpetuall preserving of their shapes, whose substances Physicke could not prolong, no not for a season.

Now as the same Archimedes, after he had a long time beaten his braines to find out the sophistication and deceite of the Goldsmith, in making Kinge Hieroes golden crowne, at the last as hee sate in his bath he found it out, and presently forgetting himselfe, leaped forth naked as he was, crying *Woe I haue found it*: So I after the perusing of many learned Auctors, conferring with diuers men skilful that way, viewing of sundry singular pieces of worke both new & old

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and 7. yeares diligent and painfull practise in the Arte (though for my meere pleasure and recreation) haue now at the last, when I least thought of it, found or mette with this present booke; which hath sufficiently instructed me in the mysteries of this Arte of Painting, whereby the vnskilfull eye is so often cozened and deluded, taking counterfeit creatures for true and naturall.

The present apprehension whereof hath so pleased mee, that little regarding the worthinesse of my profession, or the expectation of a scholasticall handling of the matter; I am heere stept abroad in this naked and ungarnished stile. Howbeit when it shalbe indifferently considered, that Artes and Sciences are of such nature, that.

The thinge. it selfe refuseth ornament,

And with bare precepts doth it selfe content:

men may bee the better contented with these truly bare and naked demonstrations, and the rather take them at my hands, because although a profitable translation can be no mans worke but a schollars; yet amongst schollars all vnderstand not the Italian tounge, and of those which doe, all haue not looked into the Arte; and not many (which you may take for no great commendation) haue bestowed so much time in the practise thereof, as my selfe.

Cap. 24.

To speake much in commendations of the Arte it selfe I shal not neede, mine Au^thor having done it to my hand, so copiously, wittily, and substantially. Which if hee had omitted, my selfe should not haue thought much necessary, in so much as I haue not heard or read of any, that haue purposely disgraced it. For even Cor: Agrippa in his booke De vanitate scientiarum highlie commendeth it: the greater feare is on the contrary side. For had not former ages doted too much thereon, they would neuer haue adored the workes of the Painters hands.

Now concerning mine Au^thor what shall I say sufficiently? Schollars and men of iudgement will saue mee the labour, in that they will see his worth in his worke, better then my selfe. But others for whose sake I haue done this especially, may vnderstand by mee, that what soever his practise was (any token wherof my selfe could neuer bee so happy as to see) surely for his profound knowledge and deepe skill in the Arte, I speake confidently, hee was equall with, if not superior to Apelles, or any of the ancient: truly shewing himselfe another Aristotle, by compiling this most absolute body of the Arte: partly out of the writings of other men who had written of severall parts thereof, and partly out of his owne experience, which howe it coulde prooue so great may seeme very strange, when you shall consider, that he was deprived of his sight at the 33. yeare of his age. Which time (as a learned man hath well observed) is the soonest for any man to begin to write, that meaneth not to retract what he hath written.

At this time (as himselfe confesseth) hee undertooke this worke; which being finished, was freed from the danger of retraction, by a double approbation and priuiledge: the one from Pope Gregory the 13. and the other from Don Sanchio de Ghevara gouernour of the state of Milane, & Capitaine generall of the Spanish forces in Italy. Now if any man shall call his credit into question

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question because his worke hath continued these 13. yeares vntranslated into other tongues, or not reprinted in the same (for ought I can learne) being so profitable as I contend: I can impute it partly to his Priviledge not yet fully expired; partly to the great expence that it would aske to be published in such sort as the master would require (for my pictures are but a shadow of that which might be done.) partly to the scarcity of copies, which in likelyhood were bought up by the Italian Painters, for feare least the perfection of the Arte, (which they holde to reside whollie with them) might bee nowe divulged unto other Nations. Which point I am compelled to amplify thus.

One Io: Paulus Galluccius of Venice having translated Albert Durer into Italian 7. yeares since mine Auctour wrote, addeth therunto a fifth booke of his owne, of the Argument of my Auctours second booke, where talking of many writers of this arte, hee mentioneth not him. Againe Possevinus in his Bibliotheca selecta, reciting all the name-worthy writers of the Arte of Painting both newe and olde, nameth some of meaner worth in sight, and amongst them one Io: Baptista Armenius Faventinus, who wrought Anno. Dom. 1587. which is 3. yeares since, but of our Lomatius maketh no mention. If in this case you will say, that therefore they suppress his name, because they haue either stolne from him, or else enuy his glorie (as himselfe objecteth to Georg. Valarie for omitting his Master Gaudētius, in his Lienes of the Painters) I thinke I may subscribe hereunto without any great inconvenience. So that how soeuer the matter goe, I may boldly aucthorize him to say of himselfe.

Exegi monumentum ære perennius,
And speake to him my selfe in Virgils verse, somewhat altered.
Fortunatus eris, si quid mea possit opella,
Nulla dies vnquam memori te diluet æuo.

And thus taking my leaue of mine Auctour, I would borrow patience of my Reader, to speake for my selfe: not refusing to make a iust account of my doing herein. First I haue made the coppie common; (which being brought vntome vnperfect, (as the reliques of a shipwracke.) by that unfained lover and furtherer of all good Artes M: Tho: Allen) could not bee matched in Paules Church-yard; untill a most kind Gentleman, who had rather heare the name of a scholar, then his owne name, had procured mee a perfect coppie from Italy. For mee to haue reprinted it in Italian, or translated it into latine, had beene I confesse to haue communicated it to some fewe, but not to haue divulged it to all. Wherefore intending a common good: I haue taught a good Italian to speake a bad english phrase: yet such a one as I hope shall not bee offense to the learned, and beneficiall I am sure to the ignorant.

And whereas the commendable labours of other men haue enriched our tongue with the greater parte of all other good Artes: I was the more easily perswaded to adde this mite to the common Treasury. In thus doing, you tell mee I deserue no discommendation; and I tell you I looke for no other commendation, then is ordinarily afforded other Translators; who are reputed to haue taken great paines in working their auctours. Howbeit in adding the Types and Pictures

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I may with modesty say, I haue bettered mine, or at the least made even for such other imperfections, as can hardly escape the best Trāslators, much more mee but a Novice in that tongue.

VVhich pictures, if to the nicer of this more curious age, they shall seeme meaner, then may stand with a tract of so rare precepts of skill: yet the indifferent iudge will deeme them more, then could bee expected from the vnexperienced hand of a student. VVho although he may better excuse his defects in dooing them, then his rashnesse in attempting a matter beyond his power; yet is hee not altogether deprived of patronage, for adventuring even therein. For those which know any thing in these matters, cannot bee ignorant, that Pictures cut in copper, beare an higher rate of charge, then in probabilitie a professed schollar can undertake. And as for Benefactors to anie such publique vses, former ages and forraine countries, haue so far exceeded vs, that &c.

And heere if the wanton eie of the ordinarie beholder shall beare with the defects of eie-pleasing delights, & the iudicious workeman pardon the vnartificialnes of the shadowing, I dare promise them both truth of Delineation & Proportion, vvhich was all I aimed at in these Examples. The exact measuring, proving, examining, and comparing whereof, with the precepts and tables, what paines, care, and circumspection it required, I refer to such as either haue or shall meddle with the practise thereof. VVhich I must confesse, I had never bin able to haue gone through withall, had I not had extraordinary supplie of diuers exceeding rare bookes, both Italian, French, and Latine, from those two former most friendlie Gentlemen, whose Studies may well bee called the Libraries of all the best and selected Authors.

Neither would this haue sufficed, except I had bin much aided by my often conference with a most learned Friend, so well knowne to the better and greater parte of those, who haue at any time conversed with him, that hee can bee no otherwise graced by mee, then by acknowledging his most sweete and commendable recreations in this kind, from his more graue, serious, and weightie Studies, to haue ministred no small helpe vnto this thy present delight.

All which furtherances notwithstanding, the exceeding falsenesse and corruption of the Milan print, fraughted with not so fewe as a thousand faults more then are corrected at the ende, (besides the difficulty and strangenesse of the matter it selfe) hath inforced mee in diuers places, to regard rather the true sense and purpose, then the exact wordes of my Auctour; as who list to compare the coppies shall well perceiue. So that hee shall find, neither a Paraphrasticall, Epitomized, or meeke Verball translation: but such a mixed respectiuenesse, as may shewe, I indououred nothing more, then the true vse, benefit, and delight of the Reader, howsoever mine vnexercised stile shall come short of the sweetenesse of our much refined tongue.

VVherefore, if any selfe-conceited wittes shall holde themselves wronged, either because I haue not iumped with their singular humours, or for that I

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I haue published that talkatiue knowledge, which they assumed to themselves by concealing their Auctour; they may first remember, that it were as lawfull and as easie a matter for another man, to thinke well of his owne doings, as for them to be too much wedded to an over-weening opinion of their owne singularity: in somuch as both are in the same degree of vanity. And secondly, that the common thanks I shall gaine abroad, will easilie countervale their private frownes.

I tolde you before that mine Auctour was blind, and therefore no marveile if he swallowed so many flies of presse-errours; some superficiall & light, some substantiall and materiall: partly in the calculations, as li. 1. ca. 7. 20. 21. & 22. &c. partly in the precepts and discourses, where words and peeces of sentences (in likelihood interlined in the manuscript) are often either left out, or wrogly placed, as li. 5. c. 5. &c. all which I hope I haue restored so neere to the Auctours meaning, that if I haue not attained it wholly, yet I presume I haue not swarved much from the subiect.

Besides, all such termes of Arte or other difficulties, as I deemed worth the standing on; I haue opened with brieve notes in the margent. The calculations I haue drawne into Tables, for more ease and readinesse sake, which by mine Auctour were left in continent lines. Of the 7. bookes mentioned, I haue now published but 5. which in somuch as they comprehend the whole Contemplatiue part, I haue sent alone before, as precursors of the rest. According to the acceptance wherof, I purpose (if God permit) to gratifie you with the others with all such speede, as my leasure and private occasions will afforde.

I haue added a brieve Censure of the booke of Colours, where I haue also taken occasion to vse a word or two, concerning the Artificiall Beauty of Women, for whose good I haue published it.

Some fewe things I haue purposely omitted touching the Matter, and some I haue altered: upon what reason both kinds of Readers will easily coniecture; wherof the one (I am sure) will commend my doing in his secret iudgment, and the other (I know) not openly condemne it.

If any of the Histories bee in any circumstance falsified (as I find some) impute it not to me as a fault, that they be not restored, who haue found enough to doe in the Arte it selfe, and had not leasure to compare all the Stories; neither iudged I it requisite, in somuch as they are meere illustratiue examples of the doctrine.

Touching the Verses, which for the most part are out of Ariosto, I haue followed M. Harringtons translation, where it would serue my turne, the others I haue done as I could.

What I haue done is apparant. See now (in a word) Why. My finall reason is plaine: the increase of the knowledge of the Arte; which though it never attained to any great perfection amongst vs (saue in some very fewe of late) yet is it much decayed amongst the ordinarie sorte, from the ancient mediocritie, for these 2. causes: First the Buyer refuseth to bestow anie greate price on a peece of worke, because hee thinkes it is not well done: And the Workemans answere is, that he therefore neither useth all his skill, nor taketh all the paines that he could, because hee knoweth before hand

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hand the slendernes of his reward. That both these objections might be taken away, I haue taken the paines, to teach the one to iudge and the other to worke. Both which will bee the better effected, if both the one and the other shall giue themselves, to a diligent obseruation of the excellency of Ancient workes; in deuouring by all meanes to purchase them, and refusing no coste, when they may bee had.

In which point some of our Nobility, and diuers private Gentlemen, haue very well acquitted themselves; as may appeare, by their Galleries carefully furnished, with the excellent monuments of sundry famous ancient Masters, both Italian and Germane. Whose successors (diuers times) partlie through ignorance, partlie through niggardinesse, and partlie through vanitie suffer them to perish: or when they would shewe themselves carefull that vvaie, fall into the absurditie and rudenesse, for which Velleius Paterculus li. 1. taxeth L. Mummius, who having taken Corinth, gaue this charge vnto those, vnto whome hee committed the safe conueiance of the curious Tables and Statues which he found there, that if anie of them should miscarrie vnder their hands, they should at their owne cost make new. For my selfe haue seene diuers goodlie olde workes finely marred, with fresh and beawtifull colours, and vernishes: a singular argument (to say nothing of the Owners) of the bolde and confident ignorance of the workemen: whome as I can never sharply enough reprocue, for manie indignities in their daylie practise; so may I iustlie condemne them, for their disgracefull handling of diuers Honourable Personages, and even Princes themselves by publishing to the worlde, not onely unlike, but most lame, disproportioned and vnseemelie Counterfeites (as they tearme them) of their liuelie persons.

And if nothing can deterre these saucie doultes, from this their dizardly inhumanitie, then I could wish, that Alexanders Edict were now in force againe, who forbade, that anie should Carue his person, saue Lysippus; or Paint his Counterfeit besides Apelles.

Howbeit, if they did onelie this, they were the more to bee pardonned; but they are not ashamed to step one degree higher, by hanging out these monumentes of their grosse ignorance, for Signes at Innes & Ale-houses (the toleratiō wherof I haue ever wondered at) putting no difference betweene the renowned Scepter of K. Henry the 8. and Tartletons pipe. If this bee not to prophane the sacred Maiestie of Princes, and disgrace Nobility, surely I cannot iudge. But this I am sure of, that if any private man were so handled, he would holde it an indignity vn sufferable.

Now if they in this latter point shall answere for themselves, that they are not in fault for this, because they are ever set on worke by the owners of those houses. mine Au^ror will reply, that a sufficient Painter ought to be (besides his skill in the Arte) so discret and iudicious a man, that hee should be able to direct him that setteth him on worke, shewing him what is fit and convenient to be painted in each place. But these base fellowes I leaue in their Ale-houses, to take pot-punishment of each other once a day, till &c.

Now as for those other industrious and commendable Professors of the
curious cr

TO THE READER.

curiouser kindes of Painting: I am so farre from condemning the defects and scapes which are sometimes found in their best workes, that I rather wonder how they haue attained so neere vnto the ancient perfection, with so few helpees, as our country (for ought I could ever learne) hath afforded them. And for their farther incouragement, could wish I had the skilfull pen of George Vassarie, to eternize their well-deseruing names to all succeeding ages. For then (I doubt not) but that I should in a short time finde matter enough, to write Parallels of their lines, comparing our English Painters with the Italians, as Plutarch, did the Romane Captaines, with the Græcians. Then would M. Nicholas Hilliards hand, so much admired amongst strangers, strue for a comparison with the milde spirit of the late worldes wonder Raphaell Vrbine; for (to speake a truth) his perfectiō in ingenious Illuminating or Limming, the perfection of Painting, is (if I can iudge) so extraordinarie, that when I deuised with my selfe the best argument to set it forth, I found none better, then to perswade him to doe it him selfe, to the viewe of all men by his pen; as hee had before vnto very many, by his learned pencell: which in the ende hee assented vnto; and by mee promisseth you a treatise of his owne Practise that way, with all convenient speede. Whose true and liuely Image you may otherwise behold, more then reflected vpon the mirrours or glasses, of his two schollars M: Isaac Oliver for Limming, and Rowland Locket for Oyle & Lim: in some measure: Both which (I doubt not) are herein of great Alexanders minde, who reioyced more that hee had Aristotle for his Master, then Phillippe to his father. And the rather, because Alexander was a lover of Painting, and Aristotle an allowe of the same: as may appeere by the 8. of his Politickes, where he requirerh it in his Common-welthes man, as Castiglio doth it in his Courtier.

And for theirs and the others sakes (whome I forbear now to name, till it shall please God I publish the second part, where I also purpose to insert them all, as my Auctour hath his country men, in the Catalogue of all the famous Painters) I could wish wee had some Alexanders in these our daies: if not to reward the according to their desertes, yet at the least to patronage them from the insolent incroaching of men of no desert. For who can with patience see the chiefeſt places, and the greatest applause geuen commonly to the meaneſt, when the worthiest are disgraced? But this was Apelles case, who not withstanding (as Plinie reporteth) acquitted him selfe, and shamed his corrupt Iudges most notably by this meanes.

A more wealthy then worke-manly Painter (having first corrupted the Iudges, appointed vnto those which contended for the superiority in painting) was pronounced more excellent then Apelles, who mooued with the indignity of the matter, tooke the Tables of those which strouē with him (where eache of them according to a former agreement, had drawen an Horse) and having put all the company out of the place appointed for that purpose, he first set all the Tables round about, and his owne last. Having thus done, he put in a liue couragious Horse, which smelling to all the Tables as hee passed by them, at the last when hee came to Apelles Table, he began to neigh, wince, & kicke, as ha-ving found a companion: whereat the Iudges being ashamed that they were
thus

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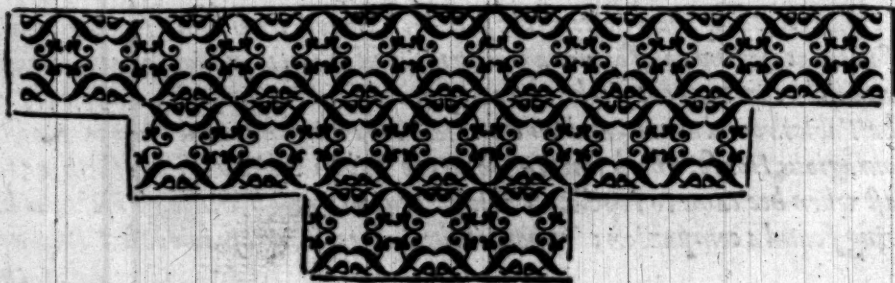
thus reprooved by the dumbe beast, reversed their former sentence, and gaue Apelles the garland.

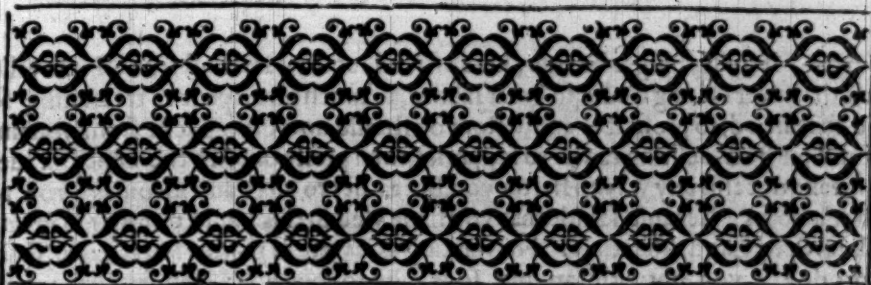
The like hee did vnto Alexander, when some flatterers had so with-drawne his fauour from him, that he would not acknowledge his owne picture (wherin Apelles had shewed extraordinary arte) to be like him. For hauing intreated the King to stand closely in his windowe, he caused the Horse Bucephalus to be brought forth, before whome hauing drawne the curtaine, hee shewed the Kings disprooued picture, at the sight whereof, the Horse presently kneeled, as he was wont to doe to his Master, which the King perceiuing, acknowledged his error.

The Horse instructed the King, and condemned the Iudges, and both acknowledged their errors. Professed depresseur of other mens rare perfections, Change but the name the tale is tolde to thee.

Now as I haue admonished thy backe-friends; to vse the according to thy desert, so must I warne thee in the conclusion, that if this worke seeme obscure and difficult vnto thee, thou impute not the fault thereof either to mee, who haue left it to thy hands, far more perspicuous then I found it: or to the first Auctor, who hath done that for thy sakes, which none of thy Predecessours could ever be so happie as to enioy.

If hee seeme too long and tedious, his desire was to bee plaine; If hee bee not plaine enough, then he was not long enough. But how soeuer, the slenderesse of thy capacity sheweth the exceeding difficulty of the Arte: which, if it were either easily vnderstood, or speedily learned, we should haue many more Professours thereof (though nowe to many) and so would thy credit and profit prooue the lesse. And thus if thou shew thy selfe thankesfull for this, thou hast halfe deserved the next, which I owe as a due debt to all such, as ingenuously take this, for part of payment. Farewell.





IOHN CASE D. OF PHYSICKE
TO HIS FRIENDE R. H. OF
NEW COLLEDGE.

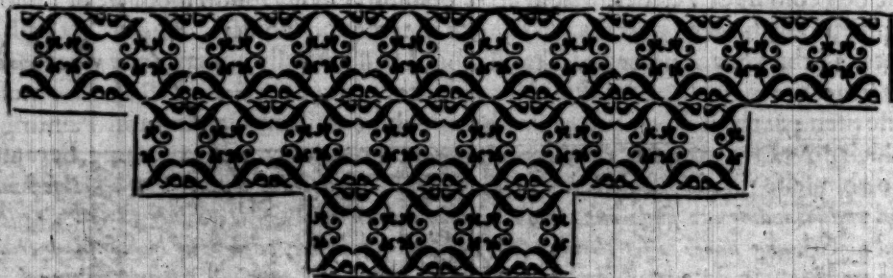
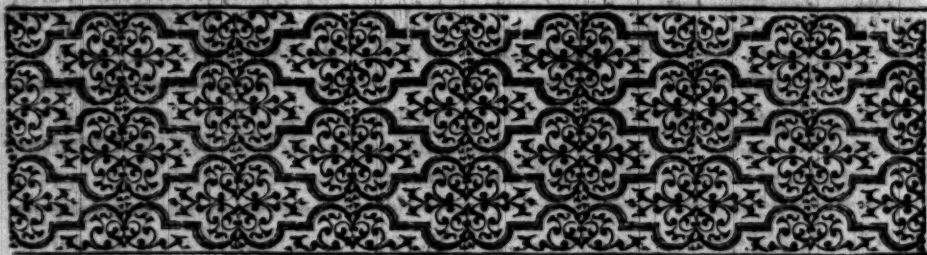


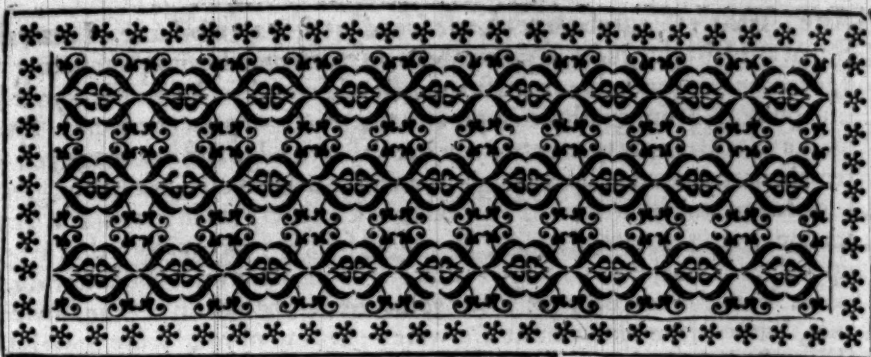
WHEN I first heard (learned and kinde friende M. Haydocke) of your purpose in setting forth a large Booke concerning the Arte of Painting, two thinges caused me much to marvaile; first how you could winne time, and weane your selfe from *Hippocrates* to *Apelles*; and then what matter you could yeelde vs from a Painters pot and pencell: But after reading a few lines of the worke, I utterly chaunged my minde, and beganne contrariwise to wonder, how so excellent a Booke could be compiled vpon so meane a subiect;

Meane I say in name, but not indeede: meane as we call a Gnatt, in whose life, parts, forme, voice and motion, Nature hath bestowed her best arte, and left vnto vs wonders to beholde. What shall I say more? One shaddow of man, one image of his partes, in this Booke, sheweth vs better vse. For if *Hippocrates* will reade an Anatomie, heere-hence he may learne exact and true proportion of humaine Bodies; if *Dioscorides* will make an Herball, here he may haue skill to set forth hearbes, plantes, and frutes, in most liuely colours. *Geometritians* heere-hence for Buyliding may take their perfect Modelles. *Cosmographers* may finde good arte to make their Mappes and Tables. *Historians* cannot heere want a pencell to over-shaddow mens famous Actes, Persons, and Morall pictures. *Princes* may heere learne to builde Engines of warre, and ornamentes of peace. For (*Vitruvius* who writeth of Building to *Augustus* the Emperour) saith, that all kinde of warlike Engines were first invented by Kings and Captaines, who were skilfull in the Arte of Painting and Caruing. One thing more I adde aboue all the rest (my good friende M. Haydocke) that in reading your booke I finde therein two notable images of Natural and Morall Philosophie, the one so shaddowed with preceptes of Nature, the other so garnished with the best colours of Vertues; that in mine opinion, I neuer found more vse of Philosophie, in any booke I ever read of the like theame and subiect. And truely had I not read this your Auctor and Translation, I had not fully vnderstoode what *Aristotle* meante in the sixth booke of his Ethickes, to call *Phidias* and *Polycletus* most wise men; as though any parte of wisdom did consist in Caruing and Painting; which now I see to be true; and more-ouer must needs confesse the same, because God himselfe filled *Bezaleel* the sonne of *Uri*, with an excellent spirit of Wisdom and vnderstanding, to finde out curious workes, to worke in Golde, Siluer, and Brasse, and in Grauing stones to set them, and in Caruing of wood, enen to make any manner of fine worke. In like manner hee indued the heart of *Aholiab* with Wisdom (as the Texte saith) to worke all manner of cunning in embrodred and needle-worke. And this he did for the making of his Arke, his Tabernacle, his Mercy-seate, his glorious Temple, which were the wonders of the Wordle, and only rare monumentes of this

Exod. cap. 35.
vers. 31.

this Arte. If these thinges be true (kinde friend) as they are most true: I marvaile much, that after so long studie, so great labour, so much time spent in translating so good, so learned, so profitable an Auctor you should now draw backe from your intent and purpose, desiring rather to suppress, then presse or print the same. Truly I speake not this any way to flatter you, but rather to edge and incourage you to greater labours. Because I finde that you haue vsed in this your translation great art, knowledge, and discretion. For walking as it were in golden fetters (as al Translators doe) you notwithstanding so warilie follow your Auctor, that where he trippeth you hold him vp, and where he goeth out of the way, you better direct his foote. You haue not only with the Bee sucked out the best myce from so sweete a flower, but with the Silke-worme as it were wouen out of your owne bowels, the finest silke; & that which is more, not rude & raw silke, but finely died with the fresh colour of your owne Art, Invention and Practise. If these Adamantes draw you not to effect this which you haue so happilie begunne: then let these spurres driue you forward: viz. Your owne promise, the expectation of your friends, the losse of some credit if you should steppe backe, the profit which your labours may yeld to many, the earnest desire which you your selfe haue to reuiue this Arte, and the vndoubted acceptation of your paines, if you performe the same. But I make no question hereof, because you euer tolde me, that I and your friendes should ouer-rule you heerein; which thing we now challenge, and draw you to the print of your owne name although you be vnwilling. And so leauing you (as I hope) resolu'd, I commit you to the good successe of your worke and protection of the Almighty.





THE TITLES OF THE BOOKES.

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The second of Actions and Gestures.

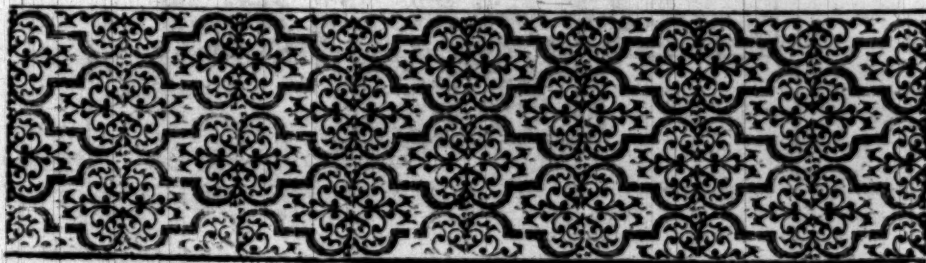
The third of Colour.

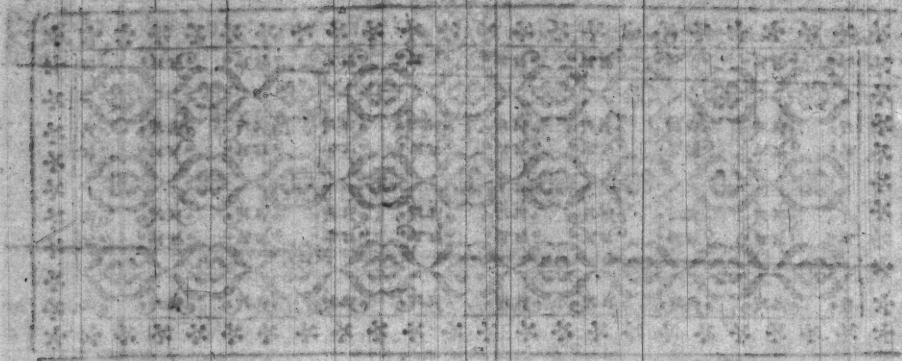
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The fifth of the Perspectives.

* ij.

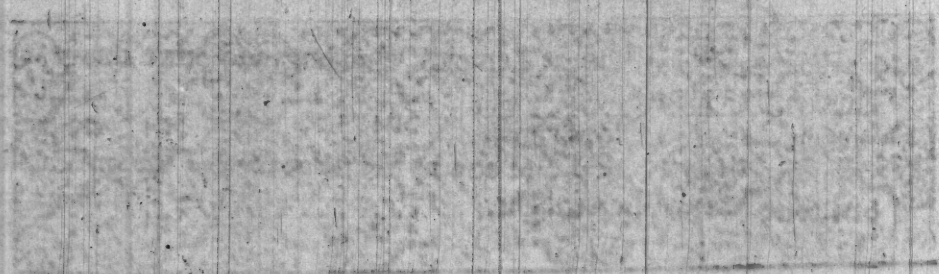
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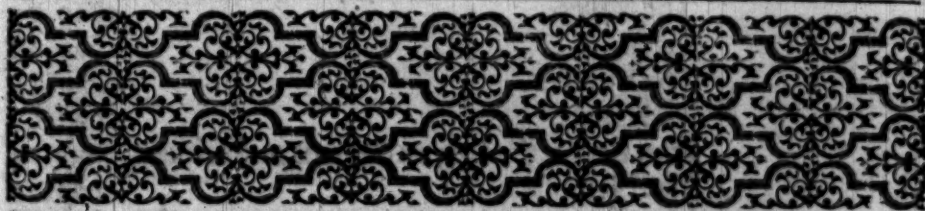
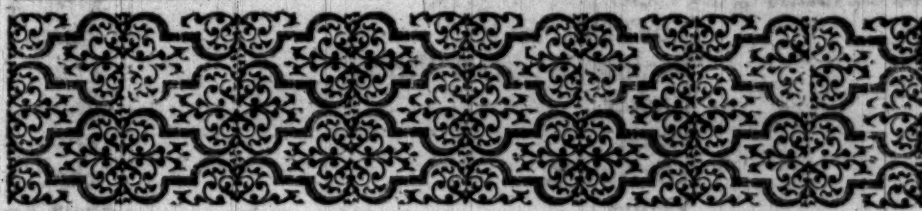
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THE
PREFACE TO THE WORKE,
 WHEREIN IS HANDLED THE EX-
 CELLENCIE, ORIGINAL, AND
Progresse of Painting.



MONGST al the inestimable giftes of God most boun-
 tifully conferred vppon mankinde, questionlesse that
 faculty of the minde which wee call Vnderstanding,
 is the chiefe and most excellent. For this is the prin-
 cipal meane and instrument whereby our life is main-
 rayned, teaching vs to vnderstand, and consequent-
 ly to desire our last and chiefe ende. Which asserti-
 on is most easie to be prooved, insomuch as noe man
 will denie, but that by this faculty of Vnderstanding, men did first appre-
 hend and finde out the necessities of Nature, and wherein the decay and
 final overthrow therof consisted. Wherupō they provided all such meanes
 as were behooeufull for the mayntenance and preservation of the same.
 And hence it is, that when our vnderstanding had observed, that vnlesse that
 radicall & inborne moysture of ours, which is dayly consumed and wasted
 by our naturall heate were some way repayred, the corruption and disso-
 lution of mankinde must needes ensue; it beganne to invente the most pro-
 fitable arte of *Husbandry* and manuring the earth (as her owne servant) by
 whose helpe the earth which at the first was barren and fruitlesse, became
 fruitful, bringing forth all such thinges in great abundance, as were ne-
 cessary for the preservation of our fraile Nature. And in somuch as our
 bodies being borne naked by Nature, were diversly annoyed by the vn-
 temperatnesse of the ayre, it most ingeniously invented the art of *Wea-*
ving and *Tailery*; not so much for defence and safegarde of our bodies
 from the iniury of the wether, as for ornament and decencie: and to the
 selfe same end hath it also found out (in a word) all the other Mechanicall
 artes, together with the venturous art of *Navigation*. Againe, percea-
 ving that the frailtie of mans nature made it obnoxious and subiect to in-
 finite infirmities, it practised the vertue of hearbes and other naturall
 thinges, and so devised the arte of *Physicke*. And considering that man
 was by nature a sociable creature, it began by pollicy to assemble men to-
 gether; and to the end they might be the more safely provided for in that
 kinde of life, it ordained the order of *Domesticall* and *Ciwill* governement;
 inducing them withall to divide their fieldes amongst themselves by e-

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qual portions, foreseeing that by this meanes they should be the more carefully manured. And finally knowing that there was one Creator, director, governor of the whole world, and the finall end of mankind, it stirred up our will to loue and desire the same.

VWhereas then this faculty of understanding was the inventor of so many worthy artes and sciences, being also the meanes whereby our minde is united in this life to his soveraigne ende by grace, and in the next by glory, that remayneth most evident which I purposed in the beginning, that the same is the most noble and worthy of all the giftes of God. Yet notwithstanding the excellency and worth thereof to mankind, it standeth in neede of seruantes and helpers. And amongst all other things, of that other faculty of the mind called *Memory*. Wherefore the Philosophers teach him that would understand any thing, to convert himselfe to the fantasies that are in his memory: whence they say that memory serveth to the understanding, as the Treasury to the treasurer. For whatsoever the vnderstanding knoweth, it layeth the same up there; and so keepeth it in memory, that whensoever it hath vse thereof, it may take it from thence againe. And although the *memory intellectuall* be the selfesame thing with the vnderstanding, yet hath it neede of another distinct faculty, by vertue whereof it performeth his operations of understanding: & this is the *Corporall memory*.

But because this corporall memory cannot containe all things (because it is like a vessel, which after it is full spilleth whatsoever by overplus is poured into it) it hath neede likewise of some other helpe; and principally of the most Noble arte of Painting; first invented by the vnderstanding for this purpose. Wherefore the vnderstanding (as hath beene saide) hath much neede of the memory, that so it may returne anewe to the understanding of that which it had before intelligently perceived; and the memory (because it cannot remember all things,) hath neede of some other helper and remembrancer: Nowe amongst all other instruments for that purpose, Painting is the chiefe. Which I holde for an invincible trueth. If then it be true (as it cannot be denied) that the use of writing was first invented to the ende that those Artes and sciences, which were founde out by the labour and industrie of ingenious men, might not be lost, because the power memoratiue corporall, could not containe all the similitudes and Ideas of so many things as are in the world, (which are infinit in possibility) & so many propositions as are contained in all the arts and sciences, &c. If this I say be true, that Characters and the vse of writing were first invented to preserve the memory of the Sciences, it followeth inevitably, that * Painting is an instrument vnder which the treasury of the memory is contained, inasmuch as writing is nothing else, but a picture of *white* and *black*. Whence the Egyptians, under the pictures of beasts and other living thinges, used to deliver all their sciences, and other secrets, both sacred and prophane: so that vnto them Painting served as a treasury, where they reserved the hidden riches of their mysticall knowledges to all succeeding ages. From vvhom by tracte of time wee haue received so greate benefit in matters appertaining aswell to *Philosophy*, as *Astrologie*, by the

* It speaketh
all languages.

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the handes of Plato, Pythagoras, and other Philosophers, who sayled into Egypt to transport it from thence; so that they are now become the Schoolemaisters of all Europe. In imitation of whome the ancient Romans composed those Emblemes which they used to set up in private and publicke places, with the pictures of men and beastes, hiding under them not onely great mysteries of morall and naturall Philosophie; but also most sharpe spurs to stirre up mens mindes to braue and worthy attempts; some fragments wherof are yet remaining in Europe. Neither caused they to be painted *Emblemes* and *Hieroglyphickes* alone, but also the famous deedes of worthy men, to stirre up mens mindes with emulation of the like glorious enterprises. Whence for exāples of *fortitude* we shal finde *Horatius Cocles* defending the bridge called *Sublitius* most couragiously against a great troupe of the Tuscans, in one place. And in an other, *M. Marcellus* who by cutting off the head of *Britomarte* a Chieftaine of the French, discomfited the whole hoast of the enemy. For paternes of military discipline *Papirius* the Dictator, who dismissed *Q. Fabius Rutilius* being generall of the field, because contrary to his cōmandemēt he bad battaile to the Samnites, although he obtained a most glorious victory: And *Posthumius* the Dictator, who put his owne sonne to death, because he got a conquest over his enemies by breaking his ranke. For examples of loue towards their country *Mar: Curtius* who cast himselfe, horse, and all into a bottomlesse gulf: The 3. *Decij*: the father in the Romane war, the sonne in the Tuscan; and the nephew in the battaile against *Pyrrhus* king of Epirus, all which for their countries good refused not most certaine and imminent death, with infinite other histories which I purposely omit.

Hieroglyphickes and Emblemes.

Besides they Painted the figures and shapes of diuerse Gods, as may appeare by manie fragmentes thereof at this day, in Rome. By occasion whereof the Romanes were first stirred up and incited to Religion. And finallie in their private houses they kept the counterfeits and statues of their auncestors in memory of their vertues, and for example to their posteritie. Nowe I holde it superfluous to discourse at large how greate the vse of Painting was amongst the *Grecians*, insomuch as whatsoeuer hath bin sayed of the request it was in with the Romanes, was whollie donne after the imitation of them. Who verie well understanding the vse and profite thereof, held it alwaies in most reverend regarde. So that they spared no cost to purchase whatsoeuer they founde excellent in that arte. Whence it is reported that Kinge *Attalus* gaue an hundreth talentes for a table done by *Aristides* the Thebane Painter. And that K. *Candaules* gaue as much for one of *Bularchus* his tables, where hee had most liuely expressed the destruction of *Magnesia* in a very small compasse.

And to conclude the rewardes wherwith the *Grecians* honored Paynters (as may appeare by all their Histories, and so many excellent peeces brought from them by the Romans, when their Empire most flourished) doe sufficiently testifie in what regard they had this most noble Arte.

Here the author entreteth into a large discourse of the vse of Images, which
My. because

because it crosseth the doctrine of the reformed Churches, and his greatest warrant thereof is his bare assertion, I haue thought good to omitte: the conclusion of which discourse neuerthelesse is this: vz. Notwithstanding my meaning is not that Images are the totall cause of so great effectes, for this were an impious opinion. Onely this I affirme, that the picture mooueth the eye, and that committeth the species and formes of the things seene to the memory, all which it representeth to the vnderstanding, which considereth of the truth and falshood of those things, which being perfectly vnderstood it representeth them to the will, which if the thing be euill, it abandoneth and forsaketh, if good, it loveth, and naturally embraceth the same. By all which you may easily iudge of what excellent vse Paynting is. For it is an instrument of the memory, of the vnderstanding, and of the will: It is a signe and figure invented by men to represent all things, both naturall and artificiall; to resemble the Angels, the Saintes, and Vertue it selfe, so farre forth as it may bee resembled. But for avoyding tediousnesse, I will amplifie this most copious argument of the commendation of Paynting no farther, endeavoring nothing more then brevitie; as may be gathered by that which hath bene hitherto spoken: especially considering, that this arte is like a lively booke of all the sayings and doings of present and former times.

And although it would require an infinite discourse to speake of the end thereof, yet haue I thought good to knitt vp all brieflie in one worde, by saying, that it is an Instrument, whereby greate matters may bee performed. Howbeit wee must obserue by the way, that it is in the number of those things which are to bee desired for their owne sakes. Because our minde of it selfe conceiveth greate pleasure and contentment in beholding a beautifull picture at the very first viewe, and as it were courforilie, (without any farther consideration what it particularly representeth,) but is afterwards much more delighted therewith, when it considereth the symmetry and proportion thereof done by a skilfull hande; pondering with himselfe that admirable workmanship, whereby the immoueable and senselesse picture seemeth as it were to mooue, daunce, runne, call, strike with the hande, and mooue his whole body forwards, backwards, on the right hand, and on the left: Considering farther, how the Painter by helpe of his colours representeth vpon a plaine the thickest and eminencies of any bodie, the flesh, hayre, apparrell, and the light it selfe, whereby all these things are seene: And that which is more strange, how on a flatte surface hee can expresse three or fowre men one behinde another, yea a whole army, and a whole Province. Finally our vnderstanding hath proceeded so farre by way of invention, that it hath not spared to imitate Nature the framer of the Elements, plants, trees, beasts, and men themselues. VVhich argument were fitter for a *Rhetorician* to handle, then for mee a plaine Painter, who am onlie acquainted with the varietie of materiall colours. But because it seemeth necessary, as well for the vnderstanding of that which hath bene spoken, as of that which followeth, to know the true difference and agreement betweene *Painting* and *Carving*, I will briefly deliver

liver mine opinion concerning this point: so that peradventure neither the carvers shal arrogate to themselves that praise which is due unto Painters, nor we be deprived of the fruit of our labour, insomuch as the controversie hath beene betweene the Painters and Carvers, whether of their two Artes should be the worthier; and divers haue iudged diversely: some in favour of Painting, and others of Carving; as my selfe whensoever I had occasion to discourse of this matter, haue alwaies defended Painting: because I had determined to publish this worke, wherein I purposed to handle it more at large; hoping that as wel for the novelty, as the waight of the reasons which shalbe brought, it would not prooue unacceptable to the reader.

First then it shall not bee amisse to consider the agreement and difference, betwixt these two artes: for so shall we be the better able to conceiue thereof in the first chapter: where it shall bee particularly discuffed, whether of them is the worthier. A point (in my iudgement) not to haue binne omitted of such as haue handled this argument. This then I lay for a ground: that Painting, and carving are contained vnder one, and the selfesame Arte; according to this rule: *Those things which agree in a thirde, agree betweene themselves*. Now if it bee obiected, that by this meanes a man, and an horse are all one, because both of them be living creatures, the argument followeth not: for although they agree in a generality of being living creatures, yet they differ in specialty of kinde. The like is to bee saide of painting and carving. Howbeit we must consider farther, that as there is none essentiall difference betweene two particular men, because both of them are reasonable creatures; so carving and painting cannot be saide to differ essentially, because both of them tende to the selfesame ende, by representing individuall substances: which each of them doth indifferently, by imitating the *Geometricall* quantity of the same individuall thing: endeavoring equally to expresse the beauty, comelinesse, motions, and bowings of things; and in a worde, both of them intending nothing else, but to resemble things as neere to the *life* as may be. Wherefore suppose a king were proposed to a painter, and a carver for each of them to counterfeite; questionlesse both of them would conceiue the selfe same Idea, and similitude of him, proceeding in their mindes with the same discourse of reason, and arte, having the same purpose, and ende to make the counterfeite as like the person of the king, as they coulde. Moreover they would vse the selfe same meanes: for both of them must needes bee inforced to imitate the person of the king, by observing the same *geometricall* quantity of him: suppose of tennie faces in length; and keeping all his gestures, lineamentes &c. making them neither too bigge, nor too little, but iust as the kinges are, observing with all the quantity, and fashion of his foreheade, eies, nose, mouth, and the rest of his bodie: whence the counterfeite would prooue answerable to the kings body in all respectes. So that both these artificers would proceed, according to the same rules of arte in their minde, and vnderstanding. Then, before they went about the matter, they would delineate vpon paper, or some other matter, all that which they

How Painting and Carving differ.

had first conceived in their minde : and so the draught expressing the Ideas of both these workmen, would agree in expressing the true resemblance, which is the essence of this arte : differing perchance accidentally only. For one of them would set the legge or arme in a diverse position and gesture, although the king had prescribed one certaine action and gesture to them both, according to which he would be drawne; suppose standing. I grant that the one painteth, and the other carveth : but this is only a materiall difference, which maketh not a specificall difference in an art or science. It is only the essentiall difference which maketh distinction of species, and diversitie of science. But this appeareth not in painting and carving; and so it maketh no specificall difference to worke the kings Counterfeit in stone, marble, or on a table; with the pencell or carving tooles : because all these are materiall differences. So that as it were an absurde thing for him that worketh the king in marble, to say to him that worketh him in woode, that he were not a carver, because he wrought in woode, and himselfe in marble : so were it as idle a thing for the carver to say to the painter, that they two were not exercised about the same arte ; because himselfe worketh in marble, and the painter on a table or cloth; the one with a carving tooles, and the other with a pencell. If then the diversitie of matter alone doth not cause the diversity of artes, we must needs conclude that they cannot bee distinct and specificall artificers, whereof the one worketh the Counterfeit of the selfe same thing in a table, and the other in marble. And although he represent the whole body of the king with all his lineamentes, which the painter doth not, yet it followeth not that they are distinct artes; because *more* or *lesse* make no specificall or proper difference. So that this reason will not follow : This figure is entirely rounde, and that but halfe; therefore that is carved, and this painted. Or thus : The painter representeth but one halfe in his picture, and the carver the whole, therefore the one is a distinct arte from the other. For the reason why the painter expresseth but one side or view, is, because hee worketh on a plaine : so that if hee expresse but one halfe of the picture, whether it be forwardes or backwardes, it is by reason of the imperfection of the matter, which is flat and plaine : and not long of the arte. So that my absolute conclusion is, that it is an arte, whereby you may worke a figure in marble, woode, silver, or golde; and by the same draw it on a table, paper, or wall. Concluding with all, that wee painters are conversant about the most difficult and absolute part of the arte, (as in his due place shalbe shewed.)

The Inven-
tors.

And now a worde or two of the first inventors and persiters of Painting: because, having discoursed of the excellencie thereof, by deducing it from the *finall* cause, the order of the place requireth, that I shoulde likewise say somewhat of the *efficient* cause; referring the handling of the *formall* and *materiall* causes, to the beginning of the first booke. Now as there are two things, which doe especially dignifie and nobilitate a man : first, nobility and the famousnesse of his ancestours; secondly, antiquitie, which addeth very much to the glory of nobilitie, and descent: so all sciences are so much the more famous, by how much the more famous, and ancient the inventors thereof

thereof haue beene. Whereas then Painting, Carving and Plastique are all but one and the same arte, (as hath beene prooved,) it resteth that I nowe shew, how no arte in the world hath found more ancient, wise, or noble inventors then it. For who knoweth not, that at the beginning of the world before man was created, God himselfe was the first Plastique-worker? who taking some of that virgine elementary earth, which himselfe had first created, with his owne hande hee framed the moulde of the first man, and afterwarde most miraculously inspired it with a living soule. And of men (if we will credit the Hebrewes) *Enos* the sonne of *Seth* was the first, (as the Supplement of Chronicles reporteth) that formed certaine images to stirre vpp the people to the reverence and feare of God. But we may more truly attribute the praise of this most worthy invention to *Ninus* king of the Assyrians, who (as stories report) having celebrated the funerall of *Belus* his father, (called also *Nimrod*, and of the Assyrians, *Saturne*, being the first king of Babylon,) to mitigate some part of the sorrowe of his fathers death, and in some measure to restore so great a losse, caused his image to bee carved. After the deluge, it is evident that *Prometheus* the sonne of *Iaphet*, and *Asia* the Nymph, was the first inventor of Plastique: who (as Saint August: *de Civit: Dei*, lib. 18. & *Ensebius* witnesse) was in so greate request with the *Arcadians*, being of a most pregnant wit and sounde wisdom; that he brought the rude and barbarous people to a civile conversation, being the first that formed mens images of earth, adding a certaine artificiaall motion vnto them, so that they seemed to be indued with spirit and life: whence afterwarde the Poets tooke occasion to invent such fables as we reade of him. Afterwarde the excellencie and profite of this arte being better knowne, it began to bee divulged to the whole province, so that the first inventors thereof began to be highly honoured. Hence *Gyges* the Lydian amongst the *Aegyptians*, *Pyrrhus* amongst the Grecians, and *Polygnotus* the Athenian amongst the Corinthians, were highly esteemed; because they were the first amongst them which found out Painting.

They began first to paint onely with *Blacke* and *White*, the authors whereof were *Arctices* the Corinthian, and *Telephanes* the Sicyonian. Afterwarde *Cleophantus* the Corinthian brought uppe the use of Colours, though he used but one only Colour, which (as the historiographers write) they called *Monochroma*. After this, *Apollodorus* the Athenian began to use the pencell; as also *Cumanus* the Athenian, who was the first that distinguished the male from the female. *Cimon Cleonides* did much beautifie the arte by finding out the *fore-shortning* of Pictures, casting the countenance so artificially, that it seemed to looke every way; teaching moreover how to represent the plaits and fouldes of garments, together with the veines and muscles in the body. Not long after, *Paneus* the brother of *Phidias* the carver, added great perfection therunto, by teaching the way how to paint women, with white garments fringed, and with coronets of golde vpon their heads: He Painted the battaile betwixt the *Athenians* and the *Persians*, and invented the arte of drawing by the *Life*; by Counterfeiting

Plin. lib. 35.
c. 1. 2. 3. 4. &c.

certaine greate noble men; as of the *Persians Tisafernes, of the Athenians Miltiades and Cynegyrus, Parrhasius the Ephesian* did also adorne it in many things, and so did *Zeuxes*, who first invented the sleight of shadowing. And finally *Apelles* added the last perfection, by the helpe of *Geometry and Arithmetike*, without which his Maister *Pamphilus* was wont to say, that no man could prooue a Painter: Whereunto agreeth that usuall saying of *Bernard Lovinus* of late memory, *that a painter without the Perspective was like a Doctor without Grammer*. Farthermore the excellency of this arte is such, that the maiesty of kings and Emperours disdained not the practize therof. And no marvile: for it is an arte wherunto so many things are required, that only liberall, ingenuous, & mighty mē can exercise it with cōmēdation, being as it were a compendiū of the greater part of the liberal artes: my meaning is that they cannot exercise it without good insight into many of the, as *Geometry, Arithmetike, Architecture, and Perspective*. For without the knowledge of lines, superficies, profundities, thicknesse, and geometricall figures, which are the foundation of his arte, what can the painter doe? Without the skill of *Architecture* how can he represent houses, Pallaces, Churches, and other buildings to the cie? without *Arithmetike* how can he understand the proportion of mans body, of any frame, or other thing either artificiaall or naturall? And without the *Perspectiues* how can he *lighten a picture, make the *fore-shortning*, or represent the other motions? Farthermore it is necessary for a painter to haue the knowledge of histories as well sacred as prophane, and that not only of the *Grecians and Romans*, but also of the *Medes and Persians*, as also of all other nations: he should also be indifferently seene in the *Anatomie*. And to conclude he should be acquainted with so many artes and sciences, that he had need be not only a freeman, but wealthy also, that so he may be able to furnish himselfe with necessary bookes, and haue wherewithall to reward a master to instruct him. Whence you may easily coniecture, what blame the painters of our unhappy times deserue, who undertake the profession and practise of this art, not onely without the knowledge of the aboue-named artes, but even without the skill to write or reade; and being constrained by meere necessity for the getting of a poore living, do nothing els but dawbe filthy ale-house cloathes, and Church wals, to the great discredit of so famous an arte, and with the scorne of men of understanding, which beholde and consider such pictures. Which things whiles I well considered with my selfe, after I had bestowed much labour and industry in the arte, I resolved at the last to compose this treatise, which I haue divided into 7. bookes: to the end that although I cannot perswade men of these our daies to study the perfection of this most necessary science of painting; Yet I mighte drawe them at the least to bestowe some time in this my worke, where they shall finde gathered together (as much as in me lay) if not all, yet surely a great part of that which is necessary to the perfecting thereof.

* Lighten.

THE DIVISION OF THE WORKE.



HERE is a two-folde proceeding in all artes and sciences: The one is called the order of nature, and the other of teaching. Nature proceedeth ordinarily, beginning with the vnperfect, as the particulars, and ending with the perfect, as the vniversals. Now if in searching out the nature of things, our understanding shall proceede after that order, by which they are brought forth by nature, doubtlesse it will be the most absolute and ready method that can bee imagined. For we beginne to know things by their first and immediate principles, which are well knowne vnto vs, not by meere Idea, as separated from the particulars (as some thinke) nor by bare imagination, as if they were seated only in our understanding (as others would haue it) but as they doe actually concurre to the forming of the particulars which are subiect to our sense, and may be pointed at with our finger: And this is the most certaine way of knowing, amongst all the rest: It is euident then that our understanding beginning his operation from the particulars, beginneth to knowe them by their matter and forme which are their first, and immediate principles, being neither really abstracted from the particulars, not yet by meere conceite placed in our understanding, as in a subiect; but doe actually concurre to the making of a Compounde; suppose Peter or John: and may be sensibly demonstrated to be in Peter or John; then the which what prooffe can bee more euident? being drawne from the things before our eyes. And this is not only mine opinion but Aristotles also, who writeth, that the first principles may bee prooued by sense: meaning that the sensible prooffe is more certaine then the intellectuall; whence a thing may then bee saide to bee knowne by nature, when it is of such a nature, that it may be seene and perceiued by the other senses. And this is the reason why Aristotle in the beginning of his Physickes saith, that the particulars may bee knowne by their owne nature: all which if we could comprehend within our understanding, we should be most wise: but it is impossible, that wheras they are infinite in possibilitie, they should be comprehended of that which is finite in act. Wherefore although some heavenly creature, perchance, may be capable of the understanding of all those particulars, which are actually created, yet not withstanding because there are not so manie particulars actually in the world, but that there might bee a greater number created, (in so much as they wholie depend vpon the will of God in his providence) therefore this possibilitie, or (to speake more plainelie) all the particulars already created and made, together with those which shall be made, and brought into the world, may be knowne only vnto

unto God by his prescience. And this Aristotle in part affirmed when hee said that the particulars were knowne to Nature, meaning, perchance, to the first moover of Nature, which is God. The particulars then may be knowne of their owne nature: Because looke how much actuality they haue (as the Philosophers speake) so much abilitie they haue to be knowne: but they haue an actual beeing; Therefore there matter is not in meere possibilitie, but is brought into Act by their forme, which doth not rest idly in the matter, but is occupied in bringing it forth into Act: And looke what is said of Individuall substances, is likewise ment of Individuall Accidents. It is evident therefore that if wee doe not understand the particulars, it is not because they cannot be understood of their owne nature, but by reason of our owne defect: because we cannot comprehend the infinite multitude of them: wherefore our understanding ought not to know things by the order of Nature, seeing it cannot comprehend all the particulars, which are infinite: but it must beginne with the order of Teaching, whereof it is capable. This Method then proceeding from the universals to the particulars, may easily be understood of vs, because our understanding is of that nature that it properly understandeth universals, in so much as the power of our minde is spiritual, and therefore willingly embraceth universall things separated from their matter, and made (after a sorte) spirituall by the helpe of the Actiue understanding.

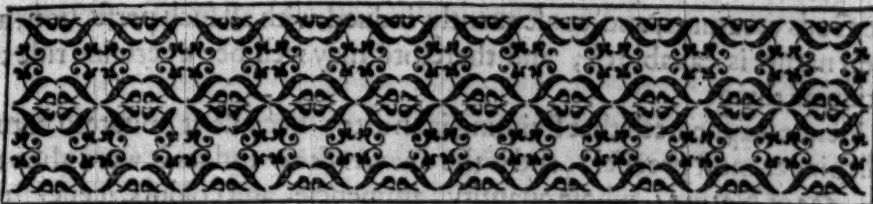
Whereupon I purposing to handle the Art of painting in this present discourse, meane to follow the order of Teaching. And because I might, perchance, commit an absurdity, if in ripping it up too high I should beginne to define unto the reader what maner of thing Qualitie is, and howe many kindes thereof there be, to teach him what habitus and Dispositio, what forma and figura is, and how painting by diverse considerations is comprehended under that species of Qualitie (which appertaineth rather to a Logician or a Philosopher then to a Painter) therefore I (observing Horaces precept, who would not haue a man beginne the history of the Trojan warre at the two egges of Leda, that is, that in handling a matter he ought not to take his beginning too farre off from the present matter in hand) meane first to beginne with the definition of Painting, which is the first, most generall, and immediate principle, as most properly offering it selfe to our consideration: wherein afterwards I purpose to shew the true genus thereof, which is the first part of the definition, and consequentially the differences cōcurring to the same, for the restraining of the genus which is a species of quality called Arte, and maketh the most speciall kinde of Qualitie called painting: And because the differences which make painting a particular and distinct Arte from all others are five: viz. Proportion, Motion, Colour, Light & Perspective: I wil orderly handle each of them in a severall book: so that the first shall intreate of Proportion, which is the first difference of painting, the second of Motiō, the third of colour, the fourth of Light, and the fift of that part of perspective, which is necessary for a Painter: & so in these five bookes I wil obserue the order of Teaching, which beginneth with the most universall and immediate principles of Painting, namely the Definition: and afterwarde, I will come to the five partes which limit out the arte of painting. But considering with my selfe that all young practitioners in this arte shall hardly

hardly bee able to make use of these contemplative and philosophicall preceptes delivered in these five first bookes, where I have handled the essentiall and principall partes of painting by generall rules, which are not familiar to our sense, and therefore (not easie for every man to discern under what generall heade this or that particular is placed) I wholly intending the profite and commoditie of the learner, have adioined a sixt booke, wherein I will handle that Practically, which in the five former bookes is taught Theorically, because the order of Teaching requireth, that the Practise should follow the speculation. And because the young Practitioner hath neede not only of the rules of Arte, but also of the preceptes of Iudgement and discretion, immediately before the discourse it selfe of the Practise, I have prefixed a compendium of the rules of Arte, together with a collection of the preceptes of Discretion and Iudgment, which an artifice ought to use in Painting: For it sufficeth not that he can paint well, except he can also performe it with Iudgement and Discretion. And last of all I have laide downe certaine examples for their more ready practise and experience in the Arte of Painting.

Now although in these sixe bookes the whole perfection of Painting be contained, yet notwithstanding, considering with my selfe that Historie is an accident most necessarily accompanying the same, to the ende the Painter might proceede in his practise with the more Iudgement; I thought good to ease him of the labour of turning and perusing many bookes, by adding a seventh booke, wherein is handled all such Historie as is necessarie for a Painter: beginning at Heaven and so proceeding vnto Hell: by teaching the way howe Gods and Angels have beene expressed, and in what forme & habite antiquity was wont to paint the Planets, the Elementes, and other thinges: For the knowledge whereof the reading and perusing of Infinite volumes, was otherwise necessarily required. All which I have done without any regarde of my private profite and commodity, to the ende I might benefite men of my profession, who ought in reason (as I hope they will) to esteeme and regarde my paines undertaken as wel for their good, as for the amplifying of this Arte, considering the litle helpe and light which other mens labours could afforde me, in so much as this matter hath beene touched of so few, that I may boldly say without arrogancie, my selfe was the first that beganne to write hereof in so artificiaall, and methodicall sort; having now opened a ready way, whereby other men maie the more speedily attaine therunto.

*





THE
FIRST BOOKE OF
 THE NATVRALL AND ARTI-
 FICIALE PROPORTION OF THINGS,
 BY IO. PAVLE LOMATIVS, PAI-
 NTER OF MILANE.

The Definition of Painting.

CHAP. I.

(*****)

PAINTING is an arte, which with proportionable lines, and colours answerable to the life, by observing the Perspective light, doeth so imitate the nature of corporall things, that it not onely representeth the thicknesse and roundnesse thereof upon a flat, but also their actions and gestures, expressing moreover diuers affections and passions of the minde.

FOR the better vnfoldings of which Definition we must vnderstand, that euery naturall thing consisteth of *matter* and *forme*: whereunto *Genus* and *Difference* answer in *Logike*. Whence the *Logicians* say, that *Genus* declareth the *essence* of things, and *difference* their *forme* and *essentiall quality*. Wherefore I thinke it not amisse, according to this doctrine, to lay open the aboue named Definition, by expounding al the *differences*, whereby the art of Painting, is distinguished from all other arts and sciences. The *Genus* then in *Painting* is *Arte*, which is prooued by two reasons. The first is drawne from the Definition of *Arte* it selfe, which is nothing els but a *sure and certaine rule of things to be made*. The second from the naturall things themselves, which are a rule and measure to the greater part of the *Artes* and sciences in the worlde, (in so much as they

The Genus

are Gods creatures, and consequently indued with all such perfection, as their nature is capable of, and therefore may well bee a certaine rule to artificiall things.

Hence it appeareth that Painting is an arte; because it imitateth naturall things most precisely, and is the *Counterfeiter* and (as it were) the very *Ape* of Nature: whose quantity, eminencie, and colours, it euer striueth to imitate, performing the same by the helpe of *Geometry*, *Arithmetick*, *Perspectiue*, and *Naturall Philosophie*, with most infallible demonstrations. But because of artes, some be *Liberall*, and some *Mechanicall*, it shal not be amisse, to shew amongst which of them Painting ought to be numbred. Now *Plinie* calleth it plainly a *Liberall arte*; which authority of his may be prooued by reason. For although the Painter cannot attaine to his ende, but by working both with his hand and pencil; yet there is so little paines and labour bestowed in this exercise, that there is no ingenuous man in the world, vnto whose nature it is not most agreeable and infinitely pleasant.

Painting is a
liberall arte.

For we reade of the French King *Francis*, the first of that name, that hee oftentimes delighted to handle the pencell, by exercising drawing and painting. The like whereof is reported of diuers other Princes, as well auncient as late. Amongst whom, I may not conceale *Charles Emanuel* Duke of Sauoie, who, (as in all other heroicall vertues, so amongst other liberall sciences in this) imitated and most happely equalled, that great King *Francis* his Grandfather by the mothers side: So that in these and the like exercises, nothing is base or Mechanicall, but all Noble and ingenuous.

For to say the truth: what Prince or ingenuous man is there, which taketh not delight, with his pencell to imitate God in Nature, so farre forth as he is able? Farthermore it cannot be denied, but that the *Geometritian* also worketh with the hande, by drawing lines; as circles, triangles, quadrangles, and such like figures; neither yet did euer any man therefore account *Geometrie* a Mechanicall arte, because the handlabour therein imployed is so sleight, that it were an absurdity in respect thereof, to reckon it a base condition.

The like reason is there of Painting, the practise whereof, doth so little weary a man, that he which was Noble before, cannot iustly be repured base by exercising the same. But if, besides all this, we shall farther consider, that Painting is subordinate to the *Perspectiues*, to *naturall Philosophie*, and *Geometrie* (al which out of question are liberall sciences) and moreover that it hath certaine Demonstrable conclusions, deduced from the first and immediate principles thereof, wee must needs conclude that it is a *Liberall Arte*.

The differences.

Nowe what kinde of liberall arte it is (to omitte all other proofes) maie easily appeare by the foresaide definition: where it is first saide; that, *It representeth vpon a plaine, the thickenesse and roundnesse of bodily things*: not excepting any, eyther Naturall or Artificiall: whereby wee maye gather, that it belongeth to the Painter also to represent

sent

sent Pallaces, Temples, and all other thinges made by the hand of the artificer.

Moreover it is saide, that, *It representeth the figure vpon a plaine*. And hereby it is distinguished from Caruing, (though not essentially, but onelie accidentally (as is saide in the Proeme): by reason of the diversitie of the matter, wherein both of them represent Naturall thinges) which imitateth nature likewise, though it expresse the perfect roundnesse of the bodies as they are created of God: whereas the Painter representeth them vpon a flatte superficies: which is one of the chiefe reasons, why Painting hath ever bin preferred before caruing.

Because by meere arte, vpon a flat, where it findeth onelie length, and breadth, it representeth to the eie the third Dimension, which is *roundnesse* and *thicknesse*: and so maketh the bodie to appeare vpon a flatte, where naturally it is not.

Farthermore it is added in the Definition: *That it representeth the bo-* Motion.

dily motions; which is most true. For in that famous picture of the last

* Iudgement, donne by the hande of the Divine *Michaell Angelo* in the Popes Chappell at *Rome*, who sees not what motions may bee expressed in bodies, and in what order they may be placed? There may you see our

*Vid: George Vasare in the life of M. Angell: pag. 147.

Lady, S. John, and the other Saints represented with great feare, whiles they beheld Christ mooved with indignation against the wicked, who seeme to flie away and hide themselves behind his backe, that they might not behold his angrie countenance, wholie inflamed with indignation. There shall you beholde the guiltie, who being astonished with feare, and not able to indure his glorious presence, seeke darke dennes and deepe caues to hide themselves in.

On the one side, you shall finde the Saintes seeming (in a sorte) to finish the acte of the resurrection, ascending vp into the ayre, to be placed at the right hande of Christ. On the other side, you would thinke you sawe the Angelles comming downe from heaven with the standard of the Crosse. And on the other, carrying the blessed soules to bee placed at the right hand of God.

And to conclude, there is no corporall motion, whether it bee forwardes or backwardes, on the right hande or on the left, vpwads or downewards, which may not bee seene expressed, in this most artificiall and admirable picture. But if wee shall farther consider the *Passions* and *motions* of the minde, whereof the definition maketh mention likewise, they are also to be found in the same worke, with no lesse arte then admiration to the beholder, especialy in Christ: in whome you may see wrath and indignation so kindled, that he seemeth to be altogether incensed therewith.

Againe, both in the * Saintes and Dāned soules, being appalled and confused, is most liuely expressed, an exceeding dread and horror of the wrathfull Iudge. And in a word, many motions aswell of the body, as of the mind, are to bee founde in the workes of this divine *Bonarrotis*, of the rare *Raphaell Urbine*, and of other worthy Painters both olde and newe; as

* In the saintes a reverent, in the damned a desperate feare.

well of loue as hatred, sadnesse as mirth, and all other passions of the minde.

Proportion.

All which representations are after declared in that part of the definition, where it is saide, that *Painting with proportionable lines maketh &c.* Where wee must note that the Painter in his descriptions, doth not drawe lines at randome without rule, proportion, or arte, (as some vainely haue imagined) since the arrantest bunglers that are, proceede with some like methode. And although *Horace* in his booke *de arte Poëtica* saith: that,

The Poet and the Painter hath like patent to invent

A story, and dispose the same as shall him best content:

Yet that is thus to be vnderstoode, that it is lawfull for him to expresse a figure in what action hee list: As in shewing *Julius Caesar* in the *Phar-sal-ian* warre in some action, which peradventure he never did; as setting him in the Vawarde, when he, perchance, was found in the Rearewarde, or representing him encouraging his souldiers to valour, which, perchance, he neuer did: This only excepted, the Painter is bounde to proceede in all his workes according to proportion and arte. Wherefore before you beginne to *Stell, delineat and tricke out* the proportion of a man, you ought to know his true quantity and stature. For it were a grosse absurdity to make a man of the length of tenne faces, which was of eleven or twelue. Besides this, we ought to knowe what proportion the for-head hath with the nose, the nose with the mouth and the chinne, the whole face with the necke; and in a worde to learne the true proportions of all things Naturall and Artificiall.

Now because it seemeth a matter of great difficulty, and almost impossible, for one man to attaine to the full perfection of all this knowledge, we may propose vnto vs the example of the most iudicious *Apelles*, who when he vndertooke any speciall peece of worke, wherein hee meant to shew the vtmost of his skill, hee vsed to hang it forth to publicke view, hiding himselfe behinde, to the ende hee might harken what every mans iudgement was, concerning the proportion and workmanship there-of, and according to each mans censure of such things as appertained to their professions, he still corrected his worke: as on the contrary side he did confute and reprehende the censures of such as would take vpon them, to giue their iudgements of such things as appertained not to their professions (as did the Shoemaker, who not content to finde fault with the shooe of one of his pictures, would needes censure the other parts) vnto whom he answered: * *No futor ultra crepidam.*


* Let not the
Sower pre-
sume beyond
his slipper.
Order.

Farthermore the Painter ought to obserue an order and method in these proportionable lines: therein imitating Nature in her proceedings: who first presupposeth matter being a thing voide of *forme, beauty, bound, or limite*, and afterwarde bringeth in the *forme*, which is a beautifull and limited thing. In like sorte the Painter taking a table (in the surface whereof there is nothing but a flat and plaine superficies, without beautie or limitation of parts) he *trimmeth, primeth and limiteth* it by tracing

tracing thereon a man, a horse, or a *Colonne*, forming and tricking the true proportion thereof; and (in a word) imitating by lines the nature of the thing to be painted in breadth, length, and thicknesse.

And because in this place there falleth out a certaine precept of *Michael Angelo* much for our purpose, I wil not conceale it, leaving the farther interpretation and vnderstanding thereof to the iudicious reader. It is reported then that *Michael Angelo* upon a time gaue this obseruation to the Painter *Marcus de Scienu* his scholler; that he should alwaies make a figure *Pyramidall*, *Serpentlike*, and multiplied by one two and three. In which precept (in mine opinion) the whole myserie of the arte consisteth. For the greatest grace and life that a picture can haue, is, that it expresse *Motion*: which the Painters call the *spirite* of a picture: Nowe there is no forme so fitte to expresse this *motion*, as that of the flame of fire. Which according to *Aristotle* and the other Philosophers, is an elemente most actiue of all others: because the forme of the flame thereof is most apt for motion: for it hath a *Conus* or sharpe pointe wherewith it seemeth to diuide the aire, that so it may ascende to his proper sphere. So that a picture having this forme will bee most beautiful.

A rule.

Now this is to bee vnderstoode after two sortes: either that the *Conus* of the *Pyramis* bee placed vpwordes and the *base* downe-wardes, as in the fier; or else contrary wise, with the *base* vpwordes and the *Conus* downe-wardes: In the first it expresseth the width and largenesse of a picture, about the legges and garmentes belowe; shewing it slender about *Pyramidall* wise, by discovering one shoulder and hiding the other, which is shortned by the turning of the body. In the seconde, it sheweth the figure biggest in the vpper partes; by representing either both the shoulders, or both the armes, shewing one legge and hiding the other, or both of them after one sorte, as the skiltull Painter shall iudge fittest for his purpose. So that his meaning is, that it shoulde resemble the forme of the letter S placed right; or else turned the wronge way, as ; because then it hath his beauty. Neither oughte hee only to obserue this forme in the whole body, but even in every part: so that in the legges, when a muscle is rayfed outwardes on the one side, that which answereth directly on the contrary side, must be drawne in and hid (as may be seene in the life.)

The last parte of *Michael Angelo* his obseruation was, that a picture ought to bee multiplied by one two and three. And heerein consisteth the chiefest skill of that proportion, whereof I meane to intreate more at large in this booke. For the Diameter of the biggest place, betweene the knee and the foote is double to the least, and the largest parte of the thigh triple.

But to returne to the Definition; that parte remaineth to be expounded, wherein it is saide, that *Painting representeth thinges with Colours, like to the Life*. Whence it is to be marked, that the artificiall painter ought to proceede according to the course of Nature, who first pre-

Colour.

The matter
of Painting.

*Individuantes
qualitates.
† Forme, fi-
gure, place,
stocke, name,
country,
time.

Painting and
Carving
differ.

supposeth *matter* (as the Philosophers hold) unto which it addeth a *forme*. But because to create the substances of things proceedeth from an infinite power, which is not founde in any creature (as the Divines teach) the Painter must take something in steed of matter: namely *Quantitie proportioned*; which is the matter of Painting. Here then the Painter must needs understand that *proportioned quantitie* and *quantitie delineated* are all one, and that the same is the material substance of Painting. For hee must consider, that although hee be never so skillfull in the use of his colours, and yet lacketh this delineation, hee is unfurnished, of the principall *matter* of his arte, and consequently of the substantiall part thereof. Neither let any man imagine that hereby I goe about to diminish the powre and vertue of colour, for as if all particular men should differ one from another in matter alone (wherein out of doubt all agree) then all men must needs bee one, and so that most acceptable variety of so many particulars as are now in the world, would be wanting (which *variety* is caused by those 7. particularities which the Philosophers call **particularizing qualities*, that is * 7. substantiall accidents which cause the particularity and singularity of substances:) So if the Painter should only pourtrait out a man in iust symmetry agreeable to Nature; certainly this man would never bee sufficiently distinguished by his meere quantity: because diverse men may agree in the same quantity: But when unto this proportioned quantity he shall farther adde colour, then he giveth the last forme & perfection to the figure, in so much, that whosoever beholdeth it may be able to say: this is the picture of the *Emperor Charles* the first, or of *Philippe* his sonne, it is the picture of a melancholie, flegmaticke, sanguine, or cholericke fellowe, of one in loue, or in feare, of a bashfull young man &c. And to conclude the picture will attaine to such perfection, that the party counterfeited may easily bee knowne thereby. Wherefore I advize the Painter to be very skillfull in the use of colours; as in that wherein consisteth the whole perfection of his arte.

And in this point alone is Painting distinguished from all other artes, and chiefly from Carving: because in precise imitation of the life the Painter performeth much more then the carver is able. For the carvers intent is onely to giue the selfesame quantity to his figure, which his naturall patterne hath, so that his speciall purpose is to make the figure *equall* to the *life*, which cannot therefore be saied to be perfectly like thereunto; because Philosophie teacheth us that *similitude* is not properlie found in Quantity, but in Quality onely: now the colour which the Painter useth, giving thereby the true similitude and proper resemblance to his counterfeits, is most truelie and properlie Quality: And although wee usuallie call one thing like to another, when it hath the same quantitie, yet this is an improper speech: for if wee should speake properlie we should call it *equall* and not *like*. Wherefore similitude is founde onely in quality; and equalitie which the Carver considereth, onely in Quantity. But the painter doth not onely indevor to giue the true and iust quantity to his figure, by making it equal to the life, as the carver dooth, but moreover addeth quality with his colours

lours, giving thereby both quantity and similitude, which (as hath beene proved) the carver cannot doe.

It followeth in the definition, that in all this the Painter observeth the *Perspective light*, without which he can doe nothing: For when he would represent naturall bodies, which are commonly rounde (because the light is diversly received upon a round body, whose beames falling upon the first part thereof, doe cause a more manifest luster, then in the other partes, so that in the second they are weakned, and in the third almost quite lost) he must expresse this effect of the light as well with lines as colours. For the light which striketh the body with greatest vehemency, must be expresse with more rayed, bowed, cōvexed, & arched lines: that which falleth thereon equally is to bee represented with straight lines; and when it beginneth to decay, you must beginne to make hollowe and circular lines, as they use in shaddowing concavities and holes, but with such a sweetnesse, that in the first partes where the light beginneth to decay they bee pretily arched, in the second a little more, and so proportionable. Neither yet is it allwaies necessary, that the parte where the light shineth most, shoulde be placed more towardes us, and nearer our eie: for often times the figure is placed sidelong, and then the light striketh uppon that part which is farthest of from the eie. Now if any man object, that by this reason the part which is lesse lightned should be nearer us, whereas contrariwise vpon the sudden it seemeth that the lightest part ought to stand neere us, he must understand, that this commeth to passe by meanes of the *Perspectives*. Because he which placeth a figure sidelong, sheweth the parte towardes us in greater quantity, with larger lines, whereby the Conus of the *Pyramis Perspective* commeth to our eye with a larger and blunter angle; and the parte which is farthest of from the eie, is resembled with lesser lines as the *Perspectives* require; whence wee see with a sharper angle. And although one part be lightned, yet the light maketh not the lines seeme bigger then they are: and by this meanes they appeare lesser, as if that parte were farther of from the eie. And this is the reason why, when we see the face of a man, wee presently iudge of all the partes thereof by the neerenesse or farnesse off.

Now the Painter expresseth two thinges with his *Colour*: First the colour of the thing whether it be artificiall or naturall: which he doth with the like colour; as the colour of a blewe garment with artificiall blewe; or the greene colour of a tree with a like greene. Secondly he expresseth the light of the sunne, or any other bright body apte to lighten or manifest the colours. And because *Colour* cannot be scene without light, being nothing els (as the Philosophers teach) but * *the extreme superficies of a darke untransparent body lightned*, I hold it expedient for him that will proove exquisite in the use thereof, to be most diligent in searching out the effects of light, when it inlightneth colour; which who so doeth seriously consider, shal expresse all those effects with an admirable grace. And although the blewe be equally disperfed through all the parts of a garment, so that there is no more in one part then in another: yet notwithstanding when

A double effect of colour.

* This is true materially.

it is illustrated by any light, it causeth one kinde of brightnesse in that part, where it striketh more vehemently, and another in that part, where it shineth lesse.

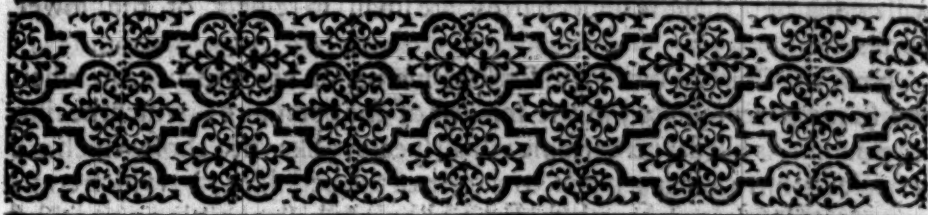
Now when the Painter would imitate this blewe thus lightned, he shall take his artificiall blewe colour, counterfeiting therewith the blewe of the garment: but when he would expresse the light, wherewith the blew seemes clearer, he must mixe so much white with his blewe, as he findeth light in that part of the garment, where the light striketh with greater force, considering afterwarde the other part of the garment, where there is not so much light, and shall mingle lesse light with his blew proportionably, and so shall he proceede with the like discretion in all the other partes: and where the light falleth not so vehemently, but only by reflexion, there he shall mixe so much shadowe with his blew, as shall seeme sufficient to represent that light, loosing it selfe as it were by degrees; provided alwaies, that where the light is lesse darkened; there he place lesse shadowe.

Note.

In which iudicious expressing of the effects of light together with the colours, *Raphaell Urbine*, *Leonard Vincent*, *Antonius de Coreggio* and *Titian* were most admirable, handling them with so great discretion and iudgment, that their pictures seemed rather naturall then artificiall. Where amongst other things you shall finde certaine *spottes* in the carnation; the reason whereof the vulgar eie cannot conceaue; notwithstanding these conceived workemaisters expressed their cheifest arte therein; considering with themselves that the light falling vppon the flesh, caused these and such like effectes: in which kinde *Titian* excelled the rest; who aswell to shewe his greate skill therein, as to merit commendation, used to cosen and deceaue mens eies. The like did *Mich: Angelo*, who to make prooffe of his singular insight in the *Anatomie*; inclyned somewhat toward the extreame, by raising vp his muscles a little too much; and by this meanes shewed the eminencies and risings; in which naturallie they were small, as in the bodye of *CHRIST*. &c.

Againe *Titian* to make knowne his arte in lights and shaddowes, when he would expresse the lightest part of the bodie, used to adde a little too much white, making it much lighter then his paterne, and in the obscurer parts: where the light fell by reflexion, a little too much shaddow, in resemblance of the decay of the light in that part of the bodie: and so his worke seemeth to bee much rayled, and deceaue the sight: for the light which commeth to the eie in a Pyramidall forme (as shalbe shewed in the booke of light) commeth with a blunter and bigger angle, and so is scene more evidently; whence ariseth a wonderfull eminencie, the especiall cause whereof is, because there is much more shadow then needeth in that part, where the light decaieth most: so that the visuall lines fayling, that part cometh to the eie in an acuter and sharper angle, and therefore cannot bee scene so perfectlie, insomuch that, that part seemeth to flie inwards and stand farther off. Thus when the forepartes of a bodie are much raised,
and

and the hinder flie sufficiently inwards, there appeareth a very great heightning, which giveth a wonderfull *spirite*: And after this sorte *Titian* beguiled the eies of such, as beheld his most admirable workes. But because this whole volume consisting of 7 bookes, containeth nothing els but a large exposition of the Definition of Painting, I will now proceede to the Division.



OF THE DIVISION OF PAINTING.

CHAP. II.



PAINTING is either Contemplative or Practicall: the contemplative setteth downe generall precepts, to be learned of every one that will become famous in the arte: the practicall giveth observations of discretion and iudgement, by teaching how to put that in practise, vvhich is generally conceived: and this parte haue I reserved for the sixt booke, intituled of Practise. And because History is also necessary for a painter (as hath beene saide) I haue according to the same order of Iudgement, compiled a seventh booke concerning the same.

The contemplative part is fiue-foulde: the first handleth *Proportion*: the second the *motions*, *actions*, and *situation* of figures; the third colour: the fourth *light*: and the fift *Perspectiue*: *Proportion* is of two sortes: Either Proper, expressing the exact and true proportion of the thing to be represented: as for example the exact proportion of a man, whose stature consisteth of nine or ten faces in length, is that the face in respect of the whole body, should be a ninth or tenth part thereof; And of this I meane to intreate in this booke: Or else in Perspectiue in respect of the eie, differ-

Proportion
proper.

Prop: Per-
spectiue.

ring

ring very much from the other. For according to the distance of the thing from the eie, it iudgeth what proportion the head or face, hath with the whole bodie: So that if the Carver shall make the statue of a man of 10 heads, observing his true and naturall proportion, and afterwarde place it something high, questionlesse the eie will iudge thereof naturally, as being vnproportionable: but if the beholder shall consider the Perspective, hee will finde by a Mathematicall Demonstration drawne from the nature of the visuall lines, that it carrieth a good proportion: The reason whereof is, because the statue being on high, and hee which beholdeth it belowe, the heade, face and vpper partes, will come to the eie in a sharp angle, and the legges and lower partes in a bluntee, whence the beholder will conclude, that the vpper partes are small in respect of the lower partes.

Now the Philosophicall and Perspective reason hereof is, because when the statue is represented in the middest of the open aire, which beeing transparent, is filled with certaine visuall species (like vnto those which are reflected from a looking glasse to the eie of the beholder,) which coming into the eie, meete with those visuall lines, which come in a pyramidall forme, whose cone toucheth the eie. Nowe the Painter must not obserue both these proportions together in his worke, neither indeede can he. And who so desireth to prooue rare, must be sure that he doe not alwaies give the true and naturall proportion to his pictures; least he fall into the like grosse errors, that some painters and carvers haue done, who would needes obserue the same. So that he only is reputed a true *Phidias*, or exact *Apelles*, who proportioneth his statue or picture, answerable to the place where it is to be set, in respect of the beholders eie. As if the place be high, and the sight low, he shall make the head and higher partes of his picture bigger then the life: that so the eie seeing it, may iudge it to be proportionable: As if he make the counterfeite of a liue man, of tenne faces standing vp right on his feete, and be to place the same very high, and the sight belowe, hee shall make the face thereof an eighth, ninth, or so much bigger then the life, as neede shall require: or if the mans face be a tenth part of his body, hee shall adde thereunto an eighth or ninth part or as cause shall require, that so the picture may seeme proportionable to the eie: according to the generall rule which teacheth; *that so much of that parte must be added, as is lost by the distance of the place*; that so the picture may come to the eie in his due proportion. Which rule *Phidias* and *Praxitiles* observed, in those statues in * *Monte Cavallo* in Rome, which *Michael Angelo* measuring, found their faces to be so much bigger, as they lost by standing in so high a place: from whence the eie iudgeth of them as most proportionable.

* Or eleven.

* Mons Quirinalis.

The selfe-same order did that admirable workeman of *Traians Columnne* keepe, whose vppermost pictures are likewise so much bigger, as they are diminished by reason of the distance of the place, wherefore they seeme all of an equal quantity. And (to conclude) all the most famous workemen both auncient and late, haue diligently observed the same: The reason whereof

is; becaule Pictures and Statues were chieflie invented, to the ende that assoone as a man sawe any counterfeite in a table or in Marble, he might be presently put in minde of the *Prototypon*, whome it represented; so that by a consequent, *the ende of pictures is to bee seene*. Wherefore the Proportion must needs be answerable to the eie.

But you will aske mee what proportion a picture ought to haue, which is drawne vppon a moouable table or cloth, which may bee diversly placed either high, lowe, or leuell with the eie: whereunto I answere that to the end these pictures may haue a good grace, the Painter must alwaies imagine that they should hang something high, because the eie being seated in the vppermost place aboue all the other senses, is more delighted to looke vppward. And this also was much practised by *Raphaell*, *Perino del Vaga*, *Frauncis Matsolinus*, *Rosso*, & all other famous Maisters, who meant to make their pictures acceptable: in whose workes you shall see the leggs, and lower partes a little shorter, and the vpper partes bigger. But of this in the booke of *Perspectiues*, where it shall bee handled particularly, according to everie kind of view.

Note.

By *Motion*, the Painters meane that comelines, and grace in the proportion and disposition of a picture, which is also called the spirite and life of a picture. And this is either Naturall or Artificiall. The Naturall in this place, is that which is proper to the man, whome we intend to counterfeite: As if wee would drawe *Cato Uticensis*, who was naturallie a verie graue man, we must so dispose our picture, that we alwaies obserue the same decorum of gravitie, in all the partes of his body. Artificiall comelines, is where the skilfull Painter in drawing a King or Emperor, expresseth them graue and full of Maiestie, although peradventure they bee not so naturallie; or in Painting a Souldier maketh him more furious and Martiall, then happily he ever was in the fielde: which rule Diverse worthie Painters haue followed, with verie good discretion. So that the precepts of Arte permit vs to represent the Pope, the Emperor, a Souldier, or anie other person, with that Decorum which truely belongeth to them. And herein lyeth the chiefe pointe of the skill; not so much in representing the action, which peradventure the Pope or Emperor never did, as that which he ought to haue donne, in respect of the Maiestie and decorum of his estate.

Motion.

Naturall

Mor. Artificiall.

And this is the order and method of iudgment, which ought to bee held not onely in this, but euen in al the rest: as in proportion, by supplying the defectes of nature, by the helpe of arte. So that if a Ladie haue anie disproportionable parte in her bodie, the Painter shall not expresse the same too strictly in her picture: Or if her complexion, shall faile of that perfection which were to bee wished, hee must not be so Stoical, as to represent it so; but rather helpe it a little with the beawtie of his colours; yet with such a sweete discretion, that the counterfeite loose nothing of his resemblance: but onelie that the defect of nature, may bee pretilie shaddowed with the veile of Arte.

Note.

And in these kind of motions *Leonard*, *Michaell Angelo*, *Polidore* and

Gau-

Gaudentius were singular.

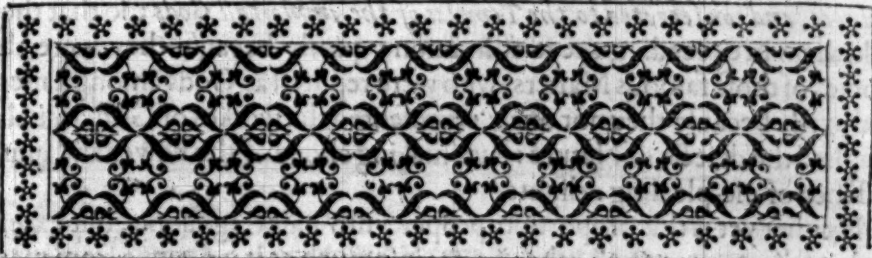
Colour Naturall.

Colour Perspective.

The Colour together with the light hath likewise a double consideration: either Naturall, or in Perspective; as hath beene said of Proportion. Naturall colour inlightned, is that which a man or any other thing to bee painted hath naturally; and heere I call it naturall, not after the stricte signification of the Philosophers, but after the maner of Painters: for example: that parte of the naturall body, which standeth directly opposite to the sunne, hath three degrees of redde colour, and receiveth other three of the light of the sunne; now if the painter will represent this part iust as it appeareth in the *life*, he must doe it by adding three degrees of red colour, and other three of white, wherewith the light is to be expressed; and so shall he most naturally resemble both the colour and the light. Colour lightned by the Perspectives is like to the Naturall, not by taking three degrees of the one, and as many of the other, but by considering the distance of the place, from whence the picture is seene: wherefore if the place be very high, he shall mixe with his redde three degrees, and one thirde part or more or lesse, according to the quantity of the light lost by reason of the distance of the place, and so will the picture most neerely resemble the *life*: and (in a word) by how much the more white is mixed with the redde, so much doth the picture loose of the brightnesse by beeing so high. Wherefore *Titiane* and the skilfull *Polidore*, (to the ende they might perfectly vnderstande this secret of the perspective light) gaue so great *lightes* and *spirite* to their pictures. Now of these two waies of *Colouring*, the painter shall follow that of the Perspectives, by the same rule which I haue alleadged before, speaking of proportion. So that if he will paint two or three men one behinde another, he shal giue each of them foure degrees of colour, and as many of light: provided alwaies, that in expressing him which standeth hindmost, he mixe so much the lesse white, as hee looseth of the light, by reason of the distance: for although all those men doe indeede receiue equall degrees of colour and light, yet notwithstanding the colour and light of the hindmost commeth to the eie vnder a sharper angle, and so it cannot be seene so cleerely, as that which is neerer: so that the eie iudgeth it to haue lesse light, because it cannot be seene so evidently: neither is this any thing contrary to that which I saide, that when a picture is to stande on high, the brightnesse must be augmented so much, as the eie looseth by reason of the distance; wherefore when you paint many pictures vpon one table, one behinde an other, if your table be to stande in an high place, and farre from the eie, you shal adde so much the more light to your picture, as shall make it seeme so much the neerer, as it looseth by the distance: but you may not represent an other man in this place which seemeth to stande farther of, except you diminish the light. Wherefore if you giue three degrees of light to the neerer figure, you must giue lesse to the hinder, for the same reason. But of this I will intreate more at large in my bookes of Light and the Perspectives.

Now in this first booke I meane to speake only of the true and proper proportion.

proportion of Naturall and Artificiall things; not that the painter ought alwayes to obserue the same, (who ought still to haue respect to the proportion Perspective) but because it behooveth him first to be acquainted with this proper proportion of things, that thereby he may be the better inabled, to draw and transference it afterwarde to the Perspective of the eie. As shall bee shewed more at large in my booke of the Perspectives.



OF THE VERTVE AND PRAISE OF PROPORTION.

CHAP. III.

SINCE is the importance and vertue of *Proportion*, that nothing can any way satisfie the eie, without the helpe thereof. So that whatsoever worketh any pleasure or delight in vs, doth therefore content vs, because the grace of *Proportion*, consisting in the measure of the partes, appeareth therein. Wherefore all the inventions of men carry with them so much the more grace and beauty, by how much the more ingenuously they are proportioned. Whence *Vitruvius* saith, that whosoever will proceede in his workes with iudgement, must needs be acquainted with the nature and force of *proportion*: which beeing well and kindly vnderstoode, will make him not only an excellent iudge of ancient and late workemen, but also an inventor and performer of rare and excellent matters, himselfe.

Now the effectes proceeding from *proportion* are vnspeakeable: the principall whereof, is that *majestie and beausie*, which is founde in bodies, called by *Vitruvius*, *Eurhythmia*. And hence it is, that vwhen wee beholde a well proportioned thing, wee call it *beautifull*; as if wee shoulde saie, indued with that exact and comely grace; whereby all the

The effectes
of Propor.

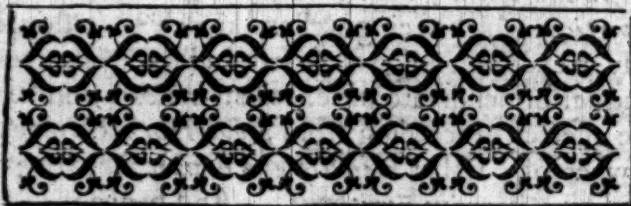
perfection of sweete delights belonging to the sight, are communicated to the eye, and so conueyed to the vnderstanding.

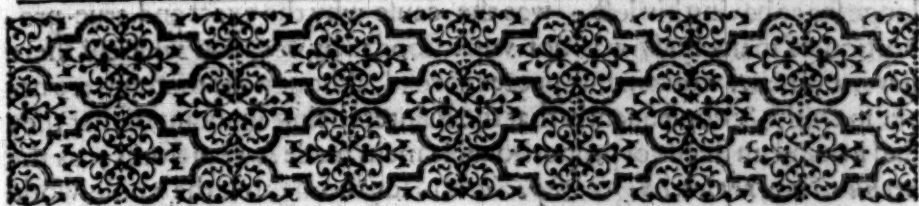
But if we shall enter into a farther consideration of this beauty, it wil appeare most evidently, in things appertaining to Ciuile discipline. For it is strange to consider, what effects of *piety, reuerence, and religion*, are stirred vp in mens mindes, by meanes of this futable comelineſſe of apte proportion: A pregnant example whereof we haue in the *Iupiter*, carued by *Phidias* at Elis, which wrought an extraordinary ſenſe of *religion* in the people. Whereupon, the ancient and renowned *Zeuxis*, well knowing the excellencie and dignitie thereof, perſwaded *Greece*, in her moſt flourishing eſtate, that the pictures wherein this maiesty appeared, were dedicated to great *Princes*, and conſecrated to the Temples of the immortal Gods; ſo that they held them in exceeding great eſtimation; partly becauſe they were the workes of thoſe famous Maſters, who were reputed as Gods amongſt men; and partly becauſe they not onely represented the workes of God, but alſo ſupplied the defects of Nature: euer making choiſe of the flower and quinteſſence of cie-pleaſing delights.

* Vid. cap. 28.
lib. 2.

Neither yet is this proportion proper vnto painting alone, but extendeth it ſelfe, even vnto all other * arts; inſomuch as it is drawne from mans body, which as the painter chiefly propoſeth to himſelfe (as *Vitruvius* noteth) ſo doth the *Architect* much imitate it, in the conueiance of his buildings, and without which, neither the caruer, nor any handicrafts man, can performe any laudable worke: becauſe it was the firſt patterne of all Artificiall thinges; ſo that there is no arte, but is ſome way beſtowing to Proportion. Yet notwithstanding, the Painter (as *Leo Baptiſta Albertus* affirmeth) inſomuch as he conſidereth mans body more ſpecially, is juſtly preferred before all other Artiſans, which imitate the ſame: becauſe Antiquity meaning to grace painting aboue all the reſt (as being the chiefe Miſtreſſe of this proportion) hath named all the reſt *Handicraftsmen*, ex-empting onely Painters out of that number.

OF





OF THE NECESSITIE AND DEFINITION OF PROPORTION.

CHAP. IV.

IT was not without iust cause that the ancient *Grecians* (at what time the art of Painting had fully attained to his perfection, by the industry of *Timantes*, *Euseuides*, *Aristides*, *Eupompius*, *Scyionius*, and *Pamphilus* the famous *Macedonian* painter, and master of *Apelles*, who also was the first learned painter, directing his workes by the rules of arte, aboue any of his predecessors, and well considering, that whatsoever was made without measure and proportion, could never carry with it any such congruity, as might represent either *beauty* or *grace* to the iudicious beholder, were wont to say, that it was impossible to make any tollerable, much lesse commendable picture, without the helpe of *Geometry* and *Arithmetike*, wherefore they required the knowledge therof, as a thing most necessary: which saying was also approved by *Philip Macedo*. And surely it is impossible, (to omit the meere *artisans*) that he who is ignorant of these two sciences, should vnderstand the exact measure and proportion of any probable or true body: The necessitie of which proportions shalbe shewed in this booke. It is apparant then, that a picture lacking this, is like a peece of Marble grosse wrought, without rule or measure: or to *Columns*, which although they be too slender or too grosse, too shorte or too long, yet are called *Columns*, as dwarfes and deformed creatures are named men. Now this first booke shal containe the generall proportions of the principall things alone, from whence the rest are derived: of which before I beginne to speake, I holde it convenient to consider the definition of *proportion* and the partes thereof.

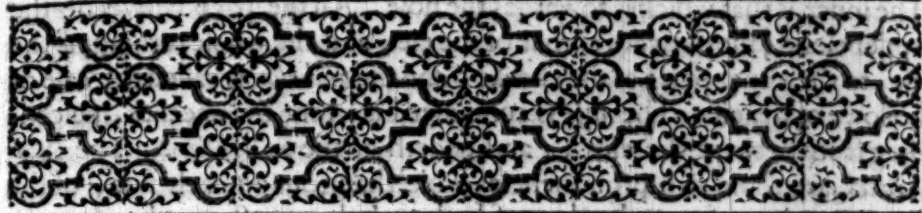
Proportion is a correspondencie and agreement of the measures of the partes betweene themselves, and with the whole, in every worke. This correspondencie is by *Vitruvius* called *Commodulation*: because a *modell* is a measure which beeing taken at the first, measureth both the partes and the whole. And this is that (to omitte the severall

kindes thereof, which shalbe distinguished in their due place) which for so longe space having bin lost, was the cause why the exact and true proportion of mans body was not vnderstood: by occasion whereof there neuer came any workemanly peeeces abroad, although the matter were neuer so costly; & consequently that the Painters being ignorant of that they had in hand, in steede of proportionable men, made *lame* pictures, as the *architecture, temples, Images, & pictures* made throughout the whole world (but especially in Italy) about the time of *Constantine the great*, vntill *Giotto in Tuscany, & Andriolo di Edesia Pavesa in Lombardy*, can sufficiently witnes. And this (in a word) is that, the knowledge whereof so satisfieth the iudgement, that it maketh vs not onelie able to make whatsoever wee list, but also teacheth vs to iudge of Images & picturs, as wel ancient as new; & without this a Painter (besides that he is not worthy the name of a Painter) is like one which perswadeth himselfe he swimmeth aboue water, when indeed he sinketh. To conclude then it is impossible, to make any decent or well proportioned thing, without this symmetricall measure of the partes orderly vnited.

Obserue.

Wherefore my greatest indevor shall bee, to lay open the worthinesse of this part of Painting, vnto all such as are naturally inclined thereunto, by reason of a good temperature, ioyned with an apt disposition of the partes thereof. For these men wilbee much affected therewith, to the ende they may the better perceiue the force of Nature: who by industrie and helpe of a good conceipt, will easily attaine to so deepe a reach, that they wilbee able vppon the sudden to discern any disproportion, as a thing repugnant to their nature: vnto which perfection on the contrarie side they can neuer attaine, whose iudgements are corrupted, through the distemperature of their organicall partes. I speake of such who not knowing the vertue of proportion, affect nothing else but the vaine surface of garish colours, wrought after their owne humor, who prooue onely dawbers of Images and walles throughout the whole worlde; mooving the beholders partly to smile at their follies, and partly to greiue that the arte should be thus disgraced by such absurde Idioties: who as they haue no iudgement heerein; so doe they runne into diuerse other most shamefull errors; into which I never heard that any ever fell, who were acquainted with the beauty of proportion; but haue rather prooued men of rare spirites and sounde iudgements: as may be gathered by the great request it was in, vntill the times of those Princes, as well ancient as late, some whereof, I haue cited in the first chapter, talking of the dignity of Painting.





OF THE EXTERNALL PARTS OF MANS BODY.

CHAP. V.



Y purpose is in this place, for our better vnderstanding, to name al the external partes and members of mans body: for these are more necessary for a painter, then the rest, in the vse of the proportions, which shal be handled, in the Chapter following.

Now the highest part (as al men know) is called the *Head*. The fore part thereof, the *forehead*. The turning of the haire, the *crowne*. The roote of the haire about the forehead, the *Center*. The haire which groweth before, the *forestoppe*. The parting of the haire beginning at the *forehead*, and reaching to the crowne, (as in men amongst the *Nazarens*, so in all women) is called the *deuiding* or *seame*. Womens long haire is *coma*. That which busheth out, *Cesaries*, or the *bush*: those which runne together in one place, *feakes*: those which are pretely inuolued together, *frizled*: those which are full of circles, *curled*: the long haire in the powle, *Cuticagna*; or the *powle-locks*: the forehead containeth all the space betweene the roote of the haire before, and the *eyebrowes*: the *pulse* is the highest part of the forehead, ending with the haire: *Melone* is that swelling out in the forehead about the *eyebrowes*: the *temples* lie betwixt the pulse, the forehead, and the eare: the *eare* is that turning, which is contained betweene the temples, the vpper part of the cheek, and the roote of the haire by the side of the head; the lower part wherof is called the *tippe* or *lippet*; in the middest whereof, is the hole, where the sound entreth in, called in Italian *Mirenga*: the *eyebrowes* are those thicke haire at the bottome of the forehead: the space betweene the *eyebrowes*, the Italians call *glabella*: the vpper eyelid is that little part, which compasseth the vpper part of the eye: the *eye* is that round ball, which is contayned betweene the vpper and the lower eyelidde: the *blacke* of the eye, is the rounde spotte, in the middest of that little circle, by vertue whereof we see, and is called the *apple* or *sight* of the eye: the

outward corner of the eie is that, which is next to the eare, called *Cornice*. The inner, is that which is towards the nose. All the space between the vpper eyelid, the outward corner of the eie, and the whole turning of the eie, to the vpper parte of the cheeke, and the *glabella*, is called the case or hollowe of the eie. The *nose* is contained between the cheekes, descending from betwixt the eies, and endeth at the *nostrilles*. The *Nostrilles* are those two prominencies which hang out on each side, of the bottome thereof, each whereof hath an hole or passage whereby wee smell, and is termed *Papilla* in Italian. The lower end of the nose which standeth forwardes, is called the *top* or *point*. The rising in the midst, the *ridge* or *grefsell*: The vpper cheeke is that space between the eare, the hollowe of the eie, the nose, and the lower cheeke, whereof the parte rising towards the eie, is named *meilone*, or the bale. The *lower cheeke* is bounded with the vpper, the nostrilles, the mouth, the chin to the throat, and the necke vnder the eare. The *vpper lippe* is that redde peece of flesh about the mouth called also *Vergine*. The mouth is that Division which is between the vpper and the nether lippes, which is redde like the other. That concavity which commeth downe from the bottome of the nose to the vpper lip, is the *gutter* of the nose. The roose of the mouth is called the *palate*. The tongue is that which mooveth in the mouth, in Ital. *Strozza*. The passage between the lungs and the mouth, through which the breath passeth, is the *windpipe*. The *gumme* is that spotted flesh in which the teeth are fastned: the 4 first whereof are called *Dividers*, next vnto which on each side, are the *Doggeteeth*: The other 5 on each side with three rootes, are the grinders, or *Cheekteeth*: So that the full number of the teeth is 32. The *chinne* or place of the bearde is the extremity beneath the lippe, & the end of the face, whose beginning is at the roote of the haire: The hinder parte vnder the crowne, some doe call *gnucca*, or the nape or nolle; as also the vpper part, where the haire grow behind is the beginning of the necke, and is called *cervix*. Those long haire which grow vnder the chin about the mouth & vpon the lower cheeke towards the haire neere the eare, are called by a generall name the *Bearde*: Those vpon the vpper lip, the *mostachiums*.

The throat is the parte betwixt the chinne & the beginning of the bodie or truncke, in the midst whereof directly vnder the chin, is that rising which is called the throat bone. The concavities of the necke before, between the ende of the throat, the *Clavicole*, & the beginning of the breast, is the *throat pit*. The necke is that part behind, between the roote of the haire & the beginning of the backe bone, which on either side is ioyned with the throat, & at the lower end of the necke with the shoulders, whereof the bone in the midst is called *astragalus*, or the bone of the knitting of the necke with the shoulders. The whole truncke or body before, containeth in it; first, the vpper *forke* of the stomach, or breast, which beginneth at the end of the throat-pitte. The *breastes* or *Pappes* ende with the short-ribbes, & are also called the part vnder the pappes &c. In woemen they are called *Dugges* &c. The heades or extuberancies whence the milke is sucked out, are called *Nipples*. The space between the breasts or dugs at the lower

forke

fork of the breast, is the *bulke*. The *Armpits* are those hollowes vnder the armes where the haire growe. The short ribbes begin at the end of the pappes, and reach to the flanks neare the belly. The *flanks* beginne at the end of the breasts, and are also called the *waste*. The vpper part of the belly lieth betweene the hollowe of the breast, the waste about the navel, and the ribbes, and is also called *epa*. The knitting of the entrals is called the *navill*. The *paunch* lieth betweene the waste, the priuities, and the flanks, and is also called the *belly*, especially in women. Where the haire growe vnder the bellie is the *priuities*. The hollowe compasse at the toppe is called *corona*. The place through which the vrine passeth, the hole. The two little balls which hang vnder the yard, the stones. The priuities of a woman are called &c.

The hinder part of the body called the *backe* or *chine*, consisteth first of the *shoulderblade*, which is the part behinde; the *shoulders* end with part of the chine and *loynes*. The rest of the backe reacheth downe along from the necke, to the beginning of the clifte of the buttocks. The *loynes* lie betweene the *shoulderblades*, the ribbes, and the rest of the chine to the *reines* or *waste*. The *reines* reach from the *loynes* to the buttocks, and doe properly belong to the part belowe the waste, or girdle-steede. The *Buttocks* are that fleshy part which serueth vs for the vse of sitting.

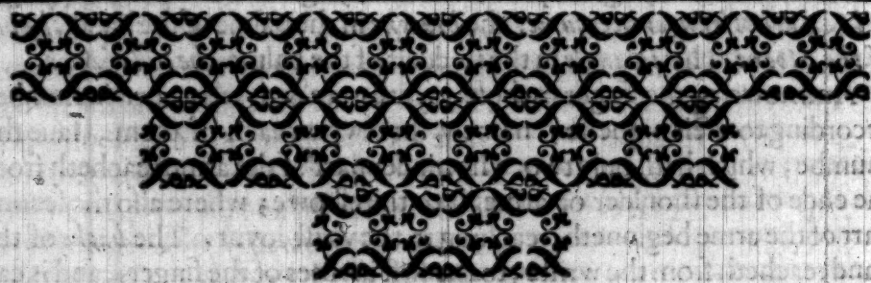
The *Arme* containeth first the shoulder, behinde which is the backe, beginning at the *clauicula*, betweene the necke and the throate, and reacheth to the shoulderblade behinde; which place is properly called the *bagke*. The part of the arme from the *elbowe* vpward, is called the vpper brawne of the arme. The *elbowe* is the bowing of the arme, the inside whereof is the ioynt; and here the lower part of the arme beginneth. The *wrist* is where the arme is ioyned to the hand in the inside. The *palme* is the inside of the hande betweene the wrist and the fingers. The *thumbe* is the biggest and thortest of al the fingers. The *forefinger* is next to the thumbe. The *middlefinger* is that which standeth in the middest and is longer then the rest: next vnto this is the *ringfinger*. The *carefinger* or *littlefinger* is the least and last of all. The fingers haue also other names giuen them by the *Cheiromancers*: As from the hill of *Venus* the *thumbe* is called *Venus*; and so forth the *forefinger* *Iupiter*, the *middlefinger* *Saturne*, the *ringfinger* *Sol*, & the *littlefinger* *Mercurie*. The brawne in the palme of the hand, the hill of the *Moone*. The triangle in the middest of the palme, the hill of *Mars*.

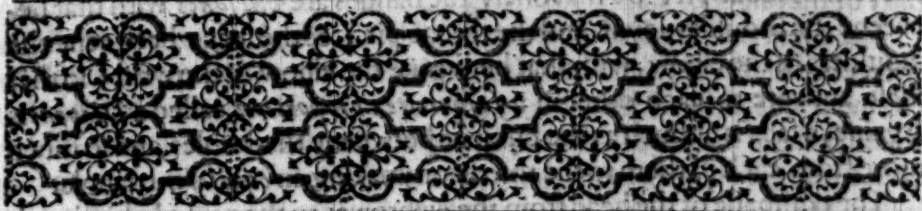
And now to the fingers, whose ioyntes are as it were euen in number according to their bignesse; namely three vpon each of them, saue the thumbe; which hath only two. The hinder part of the arme reacheth from the end of the shoulder or armpit to the elbowe; where also the second part of the arme beginneth, reaching to the wrist-joynt. The backe of the hand reacheth from the wrist, to the first ioyntes of the fingers, and is called *peeten*. The spaces betweene the ioyntes are called *internodi*, which are two vpon each finger, except the thumbe: which hath but one. In the space betweene the last ioynt and the toppe of the finger, is the nayle; whose bowing is called *corona*, (I mean where it toucheth the flesh or skin.)

The whole hand beginneth at the wrist, and reacheth to the toppe or extre-
mity of the fingers.

The *Legge* consisteth of these partes : first the *thigh*, which beginneth at
the trunke of the body, and endeth at the knee. The *hollow* of the thigh, is
the inner side thereof belowe the privities. The *knee* beginneth at the
round bone, at the end of the thigh, and reacheth downe to the beginning
of the shinne-bone, which reacheth downe cleane through the legge, to the
instep. The *instep* beginneth at the end of the shin-bone, and reacheth to
the beginning of the toes, and is called *pecten*, or the vpper part of the *foot*.
The *ankle* is that bone, which buncheth out on each side betweene the in-
steppe, and the beginning of the *hee*le. The *smale* of the legge, is the space
betweene the end of the two calues above, and the ankle, instep, and heele
belowe. The *pitte* of the foote, is the hollowe vnder the hill or higher
bunch of the foote towards the sole. The *toes* haue also iointes as the fin-
gers, though they be somewhat shorter : and haue nailes in like maner : but
are otherwise called then the fingers, as, the *first*, the *second*, the *thirde*, the
fourth, and the *fift*. The hinder part of the legge beginneth vnder the but-
tocke ; and is called the thigh, and endeth at the hinder part of the knee, cal-
led the *hamme* or bending. The *Calues* of the legges beginne vnder the
hamme : and are two vpon each legge, the outwarde, which endeth some-
what high, and the *inwarde*, which reacheth neerer to the smal of the legges,
which diminisheth by degrees, to the part a little above the ankle. The *hee*le
is that part of the foote, which riseth out backwardes, reaching from the
ende of the legge, to the bottome of the foote, called the *sole*, which begin-
neth at the end of the heele, and reacheth to the toppe of the toes ; con-
taining likewise the spaces betweene the iointes vnderneath orderly. And
thus much may suffice for the names of the externall partes of the
body.

THE





THE PROPORTION OF A MANS BODY OF TENNE FACES IN LENGTH AND BREDTH.

CHAP. VI.

IT standeth with good reason, that (following the methode of the ancient *Grecians*) I should make this body, whose proportion I intende to handle particularly, answerable to the symmetry of all other artificiall bodies, which may be made farre more beautifull, then Nature affordeth any; wherein notwithstanding the whole symmetry of arte may be comprehended more or lesse. And this point I meane to handle in this chapter and the next: wherefore I haue prefixed this before the rest, because it is, as it were, the foundation of them all.

This figure then is first divided into tenne parts or faces: the first whereof (I meane in length) beginneth at the *toppe of the head*, and reacheth to the *roote of the nostrils*. The seconde from thence to the *throat-pit*: the thirde thence to the parting of the *breast*: the fourth thence to the *Navile*: the fift thence to the *privities*, which is the iust middle of the length of the body. From thence to the *sole of the foote* are five *faces*: whereof two lie betweene the *privities* and the *mid-knee*; the other three betwixt that and the *sole of the foote*. Thus according to this division, all these parts are equal.

Now the first part from the *toppe of the heade* to the *nose*, answereth to the space betwixt that, and the *chinne*, in a triple proportion, which maketh a *Diapente* and a *Diapason*. That betweene the *chinne* and the *throat-pit*, answereth to that betwixt the *nose* and the *chinne* in a double proportion, which makes a *diapason*: wherevnto the *head* answereth in the same proportion. The three faces betweene the *throat pit* and the *privities* answere to the second, betwixt them & the *knee* in a *sesquialter proportion*; whence ariseth a *Diapente*: but with the *legge* they are *Vnisones*, for it hath the same proportion with the *thigh*.

Now the bredth of this body consisteth likewise of tenne faces. Namely betweene the extremities of both the middle fingers, when the armes are spread abroad, and is thus devided. One to the wrist of the hand: one and

The bredth.

an halfe to the elbowe: so much to the *clavicole* or ioynt of the shoulder; & one to the throat-pit. So that onely the handes are *unifones*, with that betweene the shoulder-joynt and the throat-pit, & the space betweene the shoulders & the elbow, with that betweene the elbow & the wrist; so that these answere to each other in a *sesquialter proportion*, called a *Diapense*. Againe, a face is asmuch as the distance betweene the Nibbles, and so much more from each of them to the throat-pit; making an *equilater triangle*.

The compasse of the head from the eiebrowes to the necke behinde, is double to the length of the whole head. The circumference of the waist is a triple *sesquialter* to the diameter thereof; and is *unifone* with the trunk of the body, which is three faces. The circumference of the body vnder the arme pits, & the space betweene them & the wrist, answere in a double proportion; & is *unifone* with any halfe of the body.

The *unifone*
measures.

The measures which are *unifone* and equall betweene themselves are these. First the space betweene the chin & the throat-pit, is asmuch as the diameter of the necke. The circumference of the necke, is asmuch as frō the throat-pit to the Navile. The diameter of the waist answereth to the distance betweene the knobbe of the throate and the top of the head, and this is the length of the foote. The space betweene the eielids and the nostrelles, is all one with that betwixt the chin & the throat-bone. Againe, from the nose to the chin, is as much as frō the throat-bone to the throat-pit. Moreover, the space from the hollow of the eie below, & from the eie brow to the center of the eie, is the same with the prominency of the nostrells; and somuch is it betweene the nostrells, and the end of the vpper lip; so that these 3 spaces be equall. Besides, the distance betweene the top of the naile of the forefinger, and the last ioynt thereof, and from thence to the wrist, are equall. Againe, the space betweene the naile of the middle finger & the last ioynt thereof; and from thence to the wrist is all one. The greater ioynt of the forefinger is the heighth of the forehead, & the space betweene that ioynt & the top of the naile, is equall to the nose, beginning at the bottome of the most eminent arch about the eies, where the forehead & the nose are divided. The 2 first ioynts of the midfinger, are equall to the space betweene the nose and the chin. The first ioynt, whereon the naile groweth, is the distance betweene the nose & the mouth. So that the second ioynt answereth to the first in a *sesquialter proportio*, as also doth the space betweene the mouth & the chin, whence ariseth the concord *Diapente*. The bigger ioynt of the thumbe giveth the width of the mouth. The space betwixt the top of the chin and the dint vnder the lower lip, answereth to the lesser ioynt of the thumbe, & is asmuch as from the nose to the same dint: wherefore, from the greater ioynt there is a *sesquialter* proportion, & a concord *Diatessaron*. The last ioynt of each finger, is double to the length of the naile, and maketh a *Diapason*. From the midst betweene the eie-browes, to the outward corner of the eie, is asmuch as from thence to the eare. The heighth of the forehead, the length of the nose, & the width of the mouth, are *unifones*. The bredth of the hande and foote are all one. The length of the foote in respect of the bredth, maketh a double *supra-bipartient*, & a *Diapason* & a *diateffaron*.

The

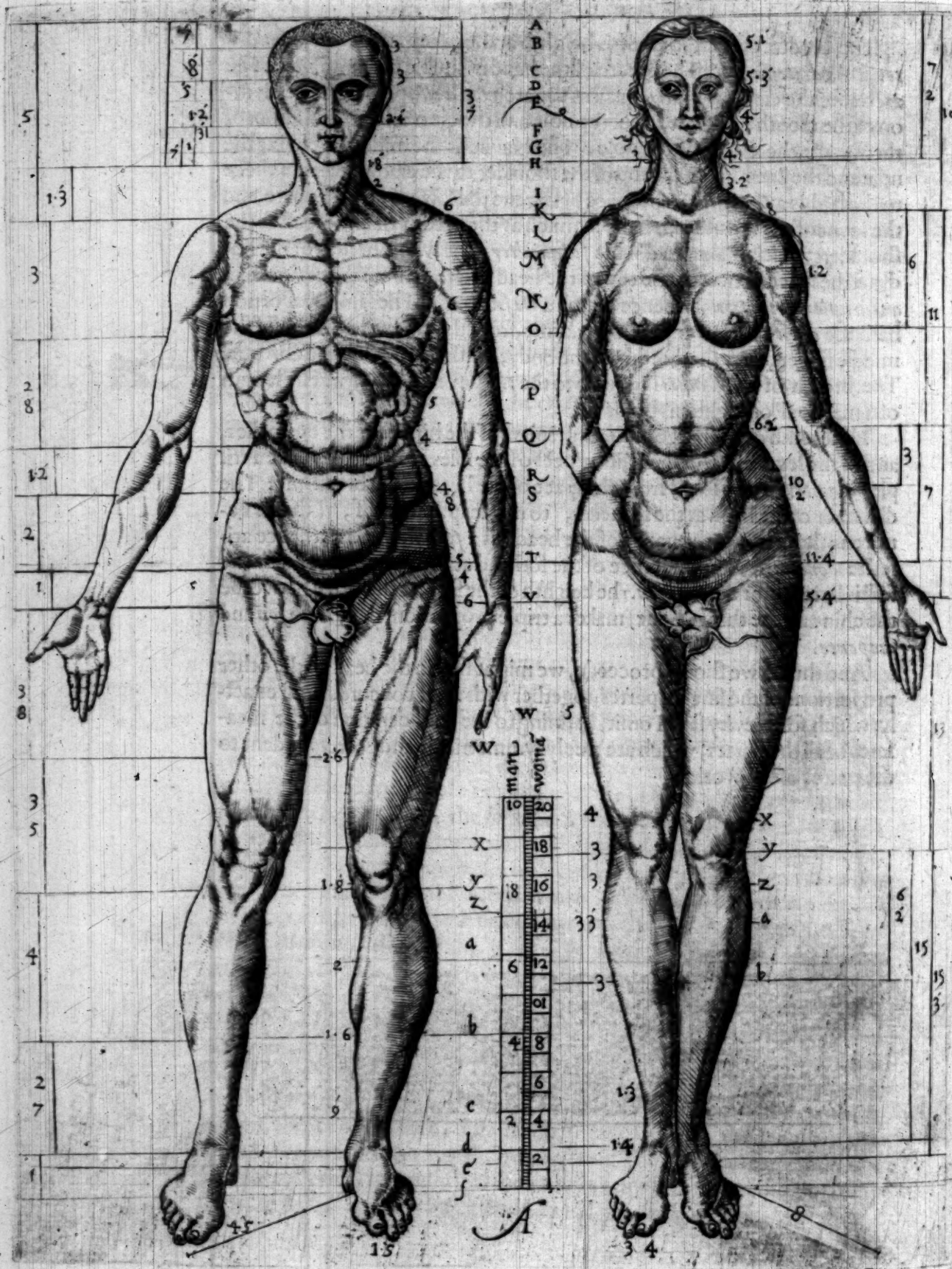
The bredth of the foote to his heighth at the instep, makes a *sesquialter* and a *diateffaron*. The bredth of the hand is double to the heighth. The arches of the ciebrowes are equall to the arch of the vpper lip, at the division of the mouth. The bredth of the nose and the eie is all one, and either of them, halfe the length of the nose. The Navile is the middest berwixt the nose and the knee. From the top of the shoulder to the elbow, & from thence to the hād, is a *Diateffarō*. the space betweene the lower end of the eare, and the ioynt of the shoulder, is halfe as much as the bredth of the breast at the shoulders; which maketh a double *sesquialter*. The whole bredth of the body to the space betweene the top of the head and the throat-bone, makes a *quadruple proportion*; whence ariseth a *Disdiapason*. The same proportion hath the *cubite*, or lower part of the arme, from the elbow, to the top of the middle finger, with the bredth of the body, by the armes spread abroad. The bredth of the *flankes* is double to the *thighs*, or a *Diapason*. The length of a man is all one with his bredth.

Note.

The bredth of the backe at the armepits; of the hippes at the buttockes, and of the legges at the knees, in respect of the soles of the feete, make a triple *sesquitercia*; the like is from the space of the head to the breast-pit: The diameter of the head at the forehead, to the deapth thereof, (that is betweene the eies, and the nappe of the heade) is a *sesquioctava*: whence ariseth a *Tone*. The circumference of the forehead at the temples, is *quadruple* to his heighth, or a *Diapason*. the heighth of the face, & the space betweene the chin and the throat-bone, makes a triple proportion, or a *Diapason* and *diapente*.

And thus if we should proceede, we might find in the head all the other proportions of the smalest partes, together with their concords most exactly: which for brevity sake I omit, hastning to the consideration of the measures of all the partes, which are truly symmetricall, and correspondent to the partes of the world.





СНАР. VII.



This body then is divided in length, from the toppe of the head to the sole of the foote, into thirty equal partes, which I call *Degrees*: each whereof shalbe subdivided into tenne *Minuts*, making three hundred in the whole, and is measured

Look at the table A. where note that the Min are noted with an accent overhead.

La

Breadth
De: Mi:

From the				At the
0	0	A Top of the head	0	0
0	7	Top of the head to the	3	0
0	8	Roote of the haire to the	3	0
0	(5)	Eiebrowes to the	0	0
1	2	Eiebrowes to the	2	4
0	3	Nostrils to the	0	0
0	0		0	0
0	7	Mouth to the	1	8
0	0		2	0
1	3	Chinne to the	2	0
1	0	Throat pit to the	0	0
1	0	Top of the breast to the	5	0
0	0		6	0
		B Roote of the haire		
		C Eiebrowes		
		D Eielids		
		E Nostrils		
		F Mouth		
		G Top of the chinne		
		H Bottome of the chinne		
		I Throate		
		K Top of the should: & throatpit		
		L Top of the breast		
		M Middle of the breast		
			before	
			behinde	

Between the
outward cor-
ners of the
eyes 1. De:
and 7. Mix

Di.

N Arme-

THE EXTRAVAGANT PROPORTION OF TENNE HEADS.

CHAP. VIII.

SINCE my purpose is to handle this matter exactly, it shall not be amisse, briefly to touch the sleight proportion of 10 heads delivered by *Albert Durer*. For although it be (in truth) too slender in all mens judgments, yet I may not omit it, because it hath the authority of so famous a man, in the skill of Painting, as Germanie cannot match againe. First then this proportion is in length from the toppe of the head, to the chinne, a tenth part of the whole: Thence backwardes to the top of the forehead an eleventh: The face may be devided into three equall partes as the rest are.

I have not drawne the examples of all the severall proportions, for tediousnesse sake: The meanest way by these, learne how to apply the measures in the calculated tables to his purpose. Note that all these figures are fractions, and should be noted with the suprabipartient figure over head: but as well for avoiding trouble to the Printers, as confusion to the ordinary reader, I have written them single: Initiating herein A. Durer. where there fall out two numb. as 20 and 18. they are distinguished only with a colon: where the same numb. is doubled, or tripled; as twice 18. or thrise 31. they are twice or thrise written; as 18: 18: and 31: 31: 31: where they are three, and cannot be written in the col: they are in the Marg: with a *

This proportion is thus measured,

Length		Bredth.	
Partes.		Alt. Trans. Aver.	
From the	17:17	Top of the should: to the	Top of the head
	0		Crowne
	11	Chinne to the	Roote of the haire
	0		Forehead or temples
	0		Eiebrowes
	0		Eares
	0		Nose
	0		Mouth and necke
	10	Top of the head to the	Chinne and throate
	0		Necke
		At the	Top
		0	0
		0	0
		14	13
		12	0
		13	11
		12	0
		15	11
		0	13
		22	14
		0	22

D y.

Top

THE FIRST BOOKE

* Betweene
the iointes.
* 18:18:18

* 37:27

The knee is
the iust mid-
dle betweene
the end of
the buttockes
and the sole
of the foote.

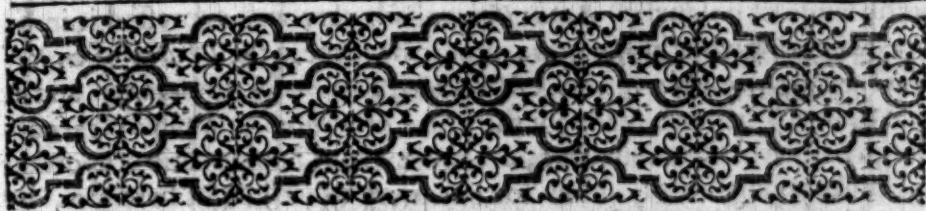
From the

6	Top of the head to the	Top of the shoulders	20	20	0
0		Iointes of the should:	12:13	0	0
0		Shoulders	*12:13	11	0
13:14	Top of the head to the	Throatpit	0	13	0
25	Throatpit to the	Top of the breast	19 &*	17:17	0
17		Arme pits	7	8	12:13
13		Pappes	0	8	0
0		Nibles between them	10	0	0
21:21		Vnder the Pappes	13:13	17:17	0
13:13		Waste	15:15	11	0
30	Vaste to the	Naui	13 &*	11	0
21		Hollow of the hippes	13:14	10	0
0		Betweene their iointes	15:15	0	0
8		Top of the hippes	6	17:18	0
0		Bottom of the belly	0	0	0
14:15		Priuities beginning	0	9	0
13:13		Ende of the coddes	0	0	0
11:11		End of the buttocks	13	11	11
11	End of the cods to the	Hollow of the thigh	16	12	0
0		Knee about	20	17	0
0		outward	0	0	0
30	Out: knee about to the	Midknee	22	19	0
0		Knee below	0	0	0
40	Mid knee to the	without	23	20	0
9	Mid knee to the	within	0	19	0
10	Mid knee to the	Calfe	23	17	0
0		inward	19	32:34	0
0		outward	45	32	0
0		Midlegge or calfe	46	29	0
26	Sole of the foote to the	Insteppe	35	0	0
0		Ankle	0	23	37
0		Heele	21	0	0
7	Heele to the top of the	Toes	0	0	0
35	Ankle to the	Sole of the foote	0	0	0

The Arme.

0		Top of the should:	0	17	0
0		Brawn neere the arme p:	28	21	0
11:11	Top of the shoul: to the	Elbow	34	30	0
0		Brawn below the elb:	24	28	0
11	Top of the fing: to the	Wriste	42	50	0
0		Palme	22	0	0
0		Hande	0	42	0
4	Elbow to the	Top of the fingers	0	0	0

THE



THE PROPORTION OF A YOUNG MAN OF NINE HEADS.

CHAP. IX.

I am of opinion that *Francis Mazzolinus* would haue Mazzolinus error. prooved the only rare mā of the world, if he had never painted any other kinde of pictures (as rude, grosse, and Melancholy) then these slender ones, which he represented with an admirable dexteritie, as being naturally inclined thereunto; So that if he had only represented *Aspollo, Bacchus, the Nymphes &c.* he had sufficiently warranted this his most acceptable proportion, which was ever slender, and oftentimes too sleight. But when he tooke vpon him to expresse the Prophets, our Lady and the like in the same; as appeareth by his *Moses at Parma*, our *Lady at Ancona*, and certaine *Angels* not farre from thence, and diuerse other thinges quite contrary to the symmetry they ought to haue, hee gaue a precedent to all other Painters to shunne the like error: which himselfe might also haue easily avoided, being reputed little inferior to *Raphael Urbine*, whom he might haue proposed to himselfe as a patterne: for *Raphael* ever suited his personages answerable to the varietie of the natures and dispositions of the parties he imitated: so that his old folkes seeme stiffe and crooked, his young men agile and slender, and so forth in the rest. Which example admonisheth vs, that a Painter ought not to tie himselfe to any one kinde of proportion, in all his figures; For besides that he shal loose the true decorum of the History: he shal commit a great absurdity in the *Arte*, by making all his pictures like *twines*. Into which errour notwithstanding diuerse (otherwise worthy painters,) haue runne, whose names I suppress; and especially one of those two greate ones. Which oversight all good practitioners will easilie discern, because all their figures are of an vniforme proportion, though wonderfully expressing variety of actions. And for our better vnderstanding in this kinde

of proportion (as best fitting young men, who are somewhat beautiful by meanes of their slendernesse, agility, and gende disposition mixed with a kinde of boldnesse) *Raph: Urbine* hath very well expressed it in *S. George* fighting with the *Dragon*, now to be seene in the *Church* of *S. Vifore de Frati in Milane*; in *S. Michael* at *Fontenables in Fraunce*, and in that *George* which hee made for the Duke of *Urbine* on a table. According to which observation of his, every man may dispose of this proportion in the like young bodies. Now for our more exact insight hereinto, by way of precept, we must first note, that allender young body of nine heads, is from the toppe of the heade, to the ende of the chinne, a ninth part of the whole length: and thence backe againe to the roore of the haire, a tenth or eleventh part, as I haue obserued in *Raphaels S. Michael*, and in an olde *Apollo*. But which way so ever you make it, this space is divided into * three equall partes: whereof the first makes the *fore-head*, the second the *nose*, the third the *chinne*. Howbeit I graunt, that in a face which is the eleventh part (by reason of a certaine tuffe of haire which is vsually expressed) the *fore-head* becommeth lower by a thirde part: which rule the ancient Grecians kept, as their *statuaes* doe evidently witnesse. But to the purpose, this body is likewise measured by partes

* Each where
of containeth
a 30 parte.

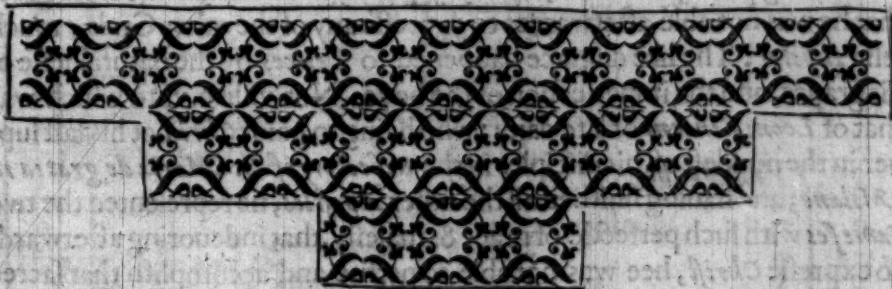
Length			In	Bredth.			
Part.				Adv. Transf. Aver.			
From the	9	Chinne to the	Top of the head	0	0	0	
	10		Roote of the haire	11	0	0	
	0		Forehead	10	12	0	
	0		Eie browes	11	9	0	
	0		Eares	18:19	0	0	
	0		Nose	12	10	0	
	9	Top of the head to the	Chinne	0	23:23	0	
	0		Necke vnder the chinne	18	18	0	
	15:16		Top of the shoulders	16	17	0	
	0		Between the should: ioints	13:13	0	0	
	6		Throatpit	6	12	0	
	18	Throatpit to the	Toppe of the Breast	9:9	8	0	
	14		Armpits	7	15:16	6	
	0		Pappes	0	0	0	
	12		Teats	9	8	0	
	19:19		Vnder the pappes	0	16:17	0	
	6		Waiste	7	18:19	0	
	*25:25	26	VWaiste to the	Navile	12*8	18:20	0
	9		Top of the hippe	10:12	18:19	0	
	22		Hollowe of the hippe	12:13	15:16	0	
0		Betweene the iointes	15:16	0	0		
8		Bottom of the belly	0	8	0		
				Pruities			

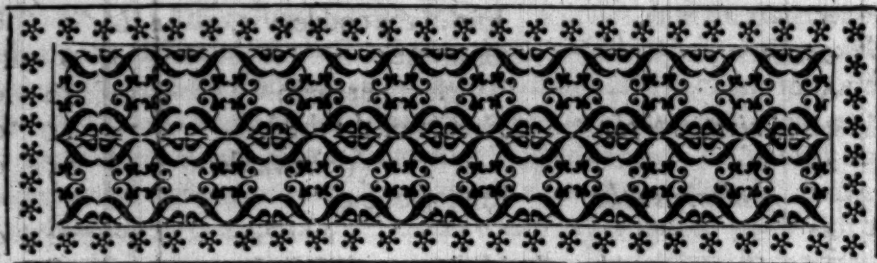
Priuities

	7	Prinities	0	16:17	0
	0	End of the coddles	0	0	0
	0	Buttockes	0	0	11
	6	Thigh vnder them	12	10	0
	11	<i>Prinities to the</i> Hollow of the thigh	14	11	0
	20	<i>Midknee to the</i> Knee aboue	18	15	0
	30				
	4	<i>Above the ankle to the</i> Midknee	19	31:31	0
	80	<i>Midknee to</i> Vnder the knee	21	18	0
			21	19	0
	40				
	10				
		Calfe			
	9				
	0				
	0				
	23	<i>Sole of the foote to the</i> Instep	21	18	0
	35		17	15	0
	13:13	<i>Heele to the</i> Ankle	42	28	0
	0		0	24	0
	0		33	0	0
			19	0	0
			0	0	35
			0	0	0
		<i>The Arme.</i>			
	0	Top of the shoulders	0	15	0
	0	Arme pits	26	20	0
	0	Brawne vpper	0	0	0
	11:11	<i>Top of the shoulder to the</i> Elbowe.	31	26	0
	0		22	25	0
	10	<i>Top of the midfing: to the</i> Wriste	38	48	0
	0		19	38	0
	4	<i>Elbowe to the</i> Top of the midfinger	0	0	0

D iiij.

THE





THE PROPORTION OF A MAN OF EIGHT HEADS.

CHAP. X.



HEREAS in euery worke there is some one entire figure, whereunto all the particulars of the whole History ought to be principally referred; the Painter ought not to imagine, (because he is more skilfull in representing some other thing in the worke, then that which beareth the reference of the whole) that therefore he shall deserue commendation, but rather discredit. For it is most certaine, that the worke will prooue offensiue, where some inferiour and bye matter, is more curiously handled then the *principall*. and the rather, because the other partes cannot choose but loose their grace. A thing which hath caused diuers excellent Painters, as well newe, as ancient (being purposely carried away with too great a desire of dooing well) to leaue their workes vnperfect, which they could not remedy any other way, then by vtterly defacing that which they had done, were it neuer so excellent.

Euphranors
error.

A most pregnant example wherof we haue in the ancient Painter **Euphranor*: who being to drawe the 12 Gods in Athens, he began with the picture of *Neptune*, which he wrought so exquisitely both for proportion, colour, and all other pointes; that purposing afterwarde to make *Iupiter* with farre greater perfection, he had so spent his conceit in the first figure, that he was not able afterwarde to expresse any of the other Gods, much lesse *Iupiter*. The like disgrace happened to *Zeuxes* by the naturalnesse of his grapes, and the imperfection of the boye. Not vnlike vnto which was that of *Leon: Vincent* of late daies; who being to paint *Christ* at his last supper in the midst of his disciples in the *Refectory* of *S. Maria de gratia in Milane*; and hauing finished all the other *Apostles*, he represented the two *Iameses* with such perfectiō of grace & maiesty, that indeuoring afterwards to expresse *Christ*, hee was not able to perfite and accomplish that sacred countenance, notwithstanding his incomparable skill in the arte. Whence
being

being in a desperate case, hee was enforced to advise with *Bernard Zenale* concerning his fault, who vsed these words to comfort him. *O Leonard, this thine error is of that qualitie, that none but God can correct it*: for neither thou, nor any man living, is able to bestowe more divine beauty vpon any figure, then thou hast vppon these *Iameses*. Wherefore content thy selfe, and leaue *Christ* vnperfitted, for thou maist not set *Christ* neere those *Apostles*. Which advise *Leonard* observed, as may appeare by the picture at this day, though it bee much defaced. Whence my counsell is; that for the avoiding of the like errors, wee examine the originall thereof, having an especiall regarde to our Proportions; as the chiefe cause of the grossenesse, slendernesse, clownishnesse, and daintinesse of bodies. Whence all the beautie and ill-favorednesse of pictures proceedeth; Wherefore let each bodie haue his true and particular proportion: which I will indeavour to set downe in this present figure, which may serue for all men in generall, who agree with this most absolute forme, whose proportion followeth. See the picture B.

A body of eight heads is thus measured
In

Length.		Bredth.	
Part.		Adv.	Trans. Avem.
2	Priuities and the	A Top of the head	0 0 0
10	Chinne and the	B Roote of the haire	0 10 0
30	Roote of the haire & the	C Forhead	9 0 0
30	Forhead and the	D Eiebrowes	10 8 0
0		E Eares	17:17 0 0
30	Eiebrowes and the	F Nose	12 9 0
8	Top of the head & the	G Chinne	16 10 0
0		* Beginning of the throat	0 16 0
0		H Necke	0 14 0
0		I Top of the shoulders	0 12 0
0		K Ioints of the shoulders	11:12 0 5
6	Top of the head & the	L Throatpit	6 12 0
0		M Toppe of the breast	4 7 0
14	Throatpit and the	N Armpits	6 0 0
0		O Pappes	0 0 0
10	Throatpit and the	P Teates	9 7 0
0		Q Vnder the pappes	0 14:15 0
3	Top of the head & the	R WASTE	13:13 16:17 0
29	WASTE and the	S Navile	0 17:18 0
18	WASTE and the	T Hollow of the hips	6 8 0
20:18	WASTE and the	V Top of the hips	10:11 7 0
0		* Betw: the ioints of the hips	14:15 0 0
0		W Bottome of the belly	0 0 0
13:13	WASTE and the	X Priuities	0 15:15 0
40	Extr: of the but: & the	Y End of the cods	0 0 0

But.

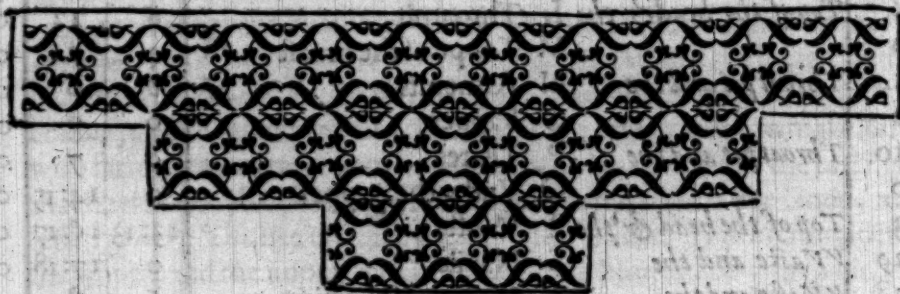
THE FIRST BOOKE

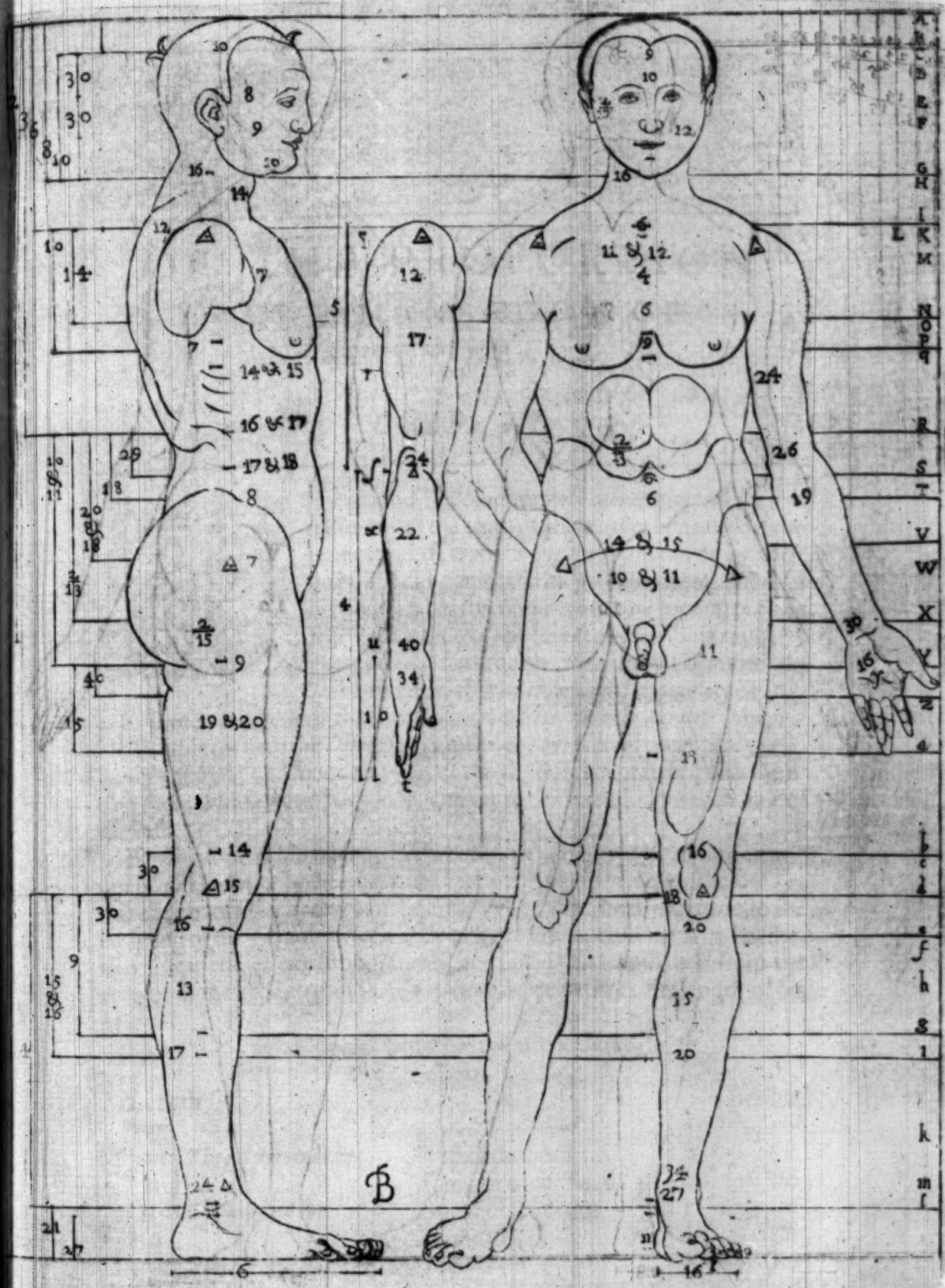
From the end
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cords 40. which
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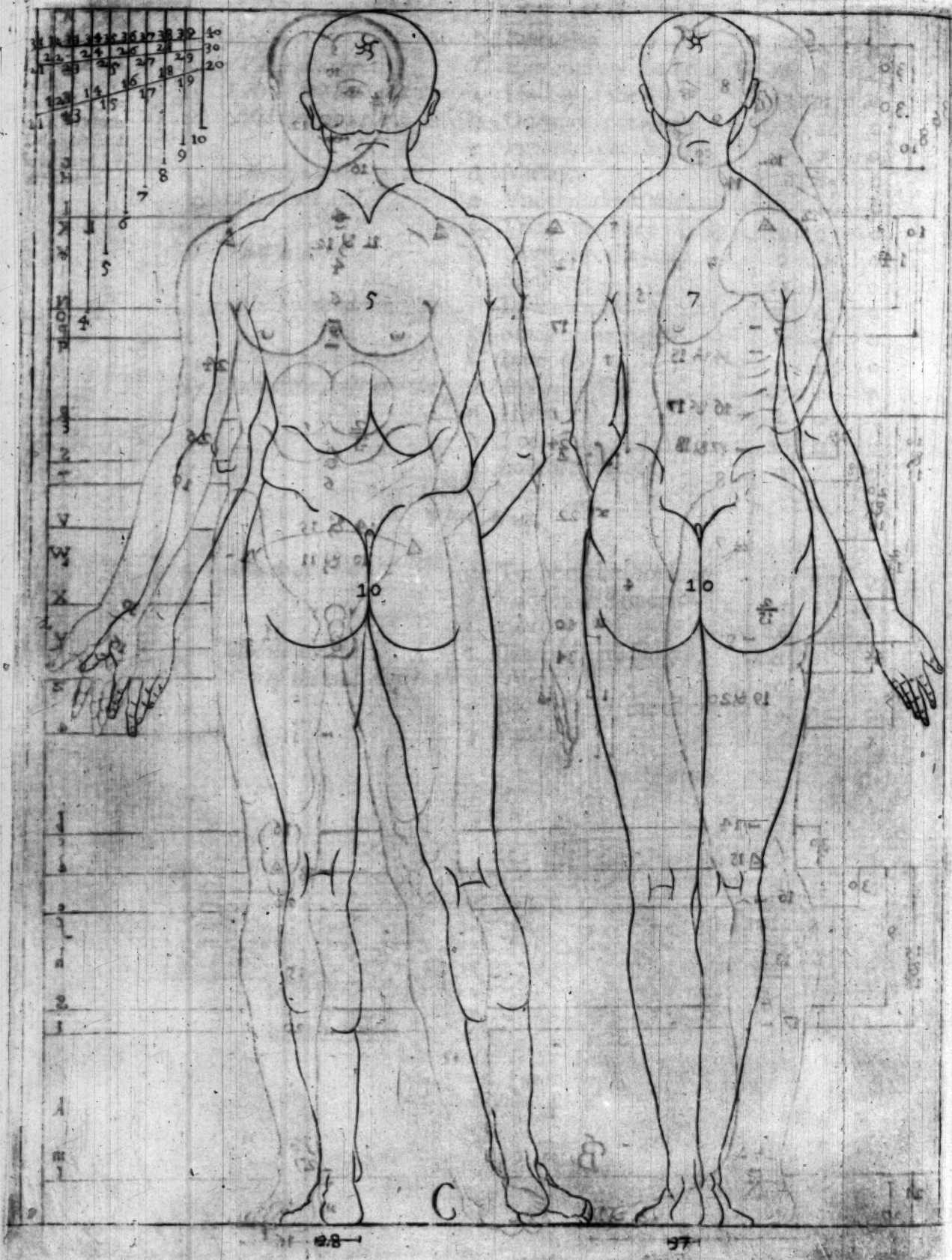
Between the	0		* Buttocks	0	0	10
	10:11	<i>Waste and the</i>	Z Extremity of the buttocks	11	9	0
	15	<i>Extr. of the but: and the</i>	a Hollow of the thigh	13	19:20	0
	30	<i>Mid knee and the</i>	b Outward knee about	16	14	0
	0		c Inwarde knee about	0	0	0
	4	<i>Ankle and the</i>	d Midknee	18	15	0
	30	<i>Mid knee and</i>	e Vnder the knee without	20	16	0
	0		f Vnder the knee within	0	0	0
	9	<i>That and the</i>	g Outward calfe	0	17	0
	0		h Midlegge	15	13	0
	15:16	<i>Mid knee and the</i>	i Inwarde calfe	20	0	0
	0		k Small of the legge	34	0	0
	21	<i>Sole of the foote and the</i>	l Insteppe	0	24	0
	27	<i>Sole of the foote and the</i>	m Ankle	27	0	0
	0		n Heele	0	0	28
	0		o Toes	16	0	0
	0		p Sole of the foote	0	6	0

The Arme.

Between the	5	<i>Elbowe and the</i>	q Toppe of the shoulder	0	13	0
	0		r Vnder the Armpits	24	17	0
	0		f Elbowe	26	24	0
	4	<i>Elbowe and the</i>	t Top of the midfinger	0	0	0
	10	<i>Top of the mid: fing: to the u</i>	Wrist	30	40	0
	0		x Brawn below the elbow	19	22	0
	10		y Palme	16	34	0



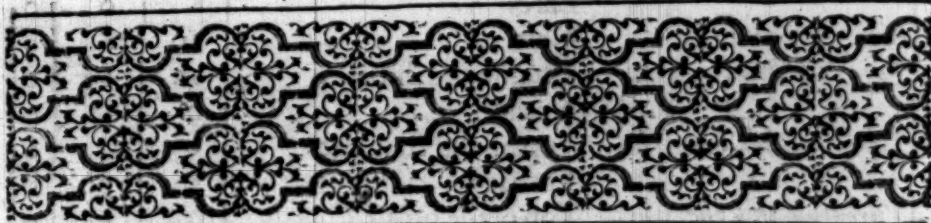




31	32	33	34	35	36	37	38	39	40
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11	12	13	14	15	16	17	18	19	20

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OF THE PROPORTION OF A MANS BODY OF SEVEN HEADS.

CHAP. XI.



His graund Philosopher *Pythagoras*, giveth sufficient testimony of the truth of these rules concerning the proportion of mans body; in so much, as by their helpe hee distinguished the proportion of *Hercules* his body, from the other Gods, by finding out the true stature thereof, and consequently how much he exceeded the stature of ordinary men: Of whom *An: Gellius* writeth, that he observed the quantity of *Hercules* foote, wherewith the * race in *Achaia* before *Iupiter Olympius* his Temple (where the *Olympian* games were celebrated every fife yeare) was measured; and founde it to agree, in the number of feete, with the other races, which were * 625 foote; and yet to be much longer then any of the rest.

Lib. i. cap. 2.

* Stadium.

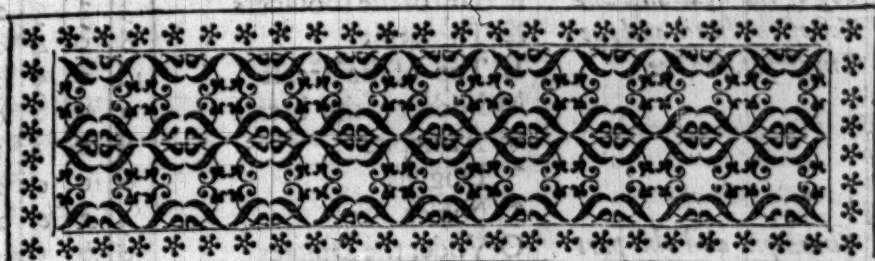
* A: Gell. saith it was but 600 foote.

By which example we may easily conceiue, that every proportion will not fit all kindes of bodies, because there are as many varieties thereof, as there are naturall differences of bodies. Wherefore, I will proceede, to the handling of the proportion of a body of seven substantial and bigge heades, all whose members are strong, sturdy, and raised: his length then from the crowne of the head, to the sole of the foote, is seven times the length of his heade.

A body of seven heades is thus measured,

Length		Bredth.	
Partes.		Adv. Trans. Aver.	
Betweene the	10:11	Throat pit and the	Top of the head
	0		Crowne of the head
	10	Chinne and the	Roote of the haire
	0		Forehead
	30	Roote of the haire & the	Eie browes
			Ej.
		At the	
		0	0
		10	9
		8	14:15
		0	0
		9	7
			Eares

0		Eares	8	0	0
30	<i>Eiebrowes and the</i>	Nose	10	8	0
7	<i>Top of the head and the</i>	Chinne and throate	12	8	0
0		Necke	0	12	0
11:11	<i>Top of the head and the</i>	Top of the shoulders	0	0	0
10:11		Throatpit	5	9	0
* 10:10	30 <i>Throatpit and the</i>	Top of the breast	10:*	13:13	0
13		Arme pits	5	6	4
0		Pappes	0	0	0
10		Teates	15:15	6	0
8		Vnder the pappes	0	12:13	0
11:11		Waste	5	12:13	0
40	<i>Waste and the</i>	Nauill	0	0	0
* 19:19	30	Hollow of the hippes	3:8*	6	0
10		Top of the hippes	4	11:12	0
0		Betweene their iointes	6	0	0
0		Bottom of the belly	0	0	0
8		Priuities	4	11:12	0
6		Ende of the coddies	0	0	0
10:11		Buttocks ende	7:17	7	8
18	<i>That and the</i>	Hollow of the thigh	10	14:15	0
21	<i>Midknee and the</i>	Outward knee	12	10	0
0		Inward knee	0	0	0
0		Midknee	14	12	0
0		Vnder the knee	26:26	0	0
40	<i>Midknee and the</i>	Without	0	12	0
8	<i>Midknee and the</i>	Within	14	13	0
19:19	<i>Midknee and the</i>	Calfe	0	0	0
0		Inward	22:24	20:21	0
0		Outward	27	0	0
0		Midlegge, or calfe	0	13	0
20	<i>Sole of the foote and the</i>	Insteppe	22	0	0
28	<i>Sole of the foote and the</i>	Ankle	0	0	24
0		Heele	15	0	0
0		Toes	0	6	0
0		Sole			
<i>The Arme.</i>					
11:11	<i>Elbow and the</i>	Top of the shoulde:	0	21:21	0
10	<i>Shoulder & the brawne</i>	Nere the arme pits	18	13	0
0		Elbow	21	18	0
0		Brawne below the elbow	16	18	0
* or 10	9*	Wriste	25	32	0
0		Palme	15	30	0
4	<i>Elbowe and the</i>	Top of the fingers	0	0	0



OF THE PROPORTION OF A WOMAN OF TENNE FACES.

CHAP. XII.



LEET dame Nature, the cunningest work-mistres of all others, doeth ordinarily obserue so great variety in all her workes, that each of her particulars differeth in beauty and proportion; yet notwithstanding, we finde by experience, that shee is more industrious, in shewing her arte and skill in some few most beautifull creatures. Whereupon I (insomuch as Arte being the counterfaiet of Nature, must ever indevor to imitate the most absolute things) intending to handle the proportion of a woman, meane not to spend much time in discourfing of the severall proportions of all the sortes of women which nature affordeth (for that were infinite) but purpose to write only of the most pleasing proportions appearing in dainty and delicate bodies. Now this body is measured by *Degrees* and *Minuts*, like to that in the sixt Chapter, whose length containeth also fixtie *Degrees*; each whereof is subdivided into but fivie *Minuts*. This body then is measured

Length.		In		Bredth.		
Deg. Min.				Adverse Transverse, Deg. Mi. De. Min.		
Between the	7 2	Chinne and the	A	Top of the head	0 0 0 0	Looks the same as A.
	0 4	Top of the head and the	*	Crowne	0 0 0 0	
	1 1	Crowne and the	B	Roote of the haire	0 0 5 2	
	0 0		*	Forhead	5 1 0 0	
	2 0	Roote of the haire & the	C	Eiebrowes	5 3 6 1	
	0 0		D	Eieliddes	0 0 0 0	
	2 0	Eiebrowes and the	E	Nose at the bottom	4 0 5 0	* 4. Min. is too little: 4. de. grees too much: 3. degs. fixt. The bredth of the Shoulders is 8. degs.
	0 0		F	Mouth	0 0 0 0	
	2 0	Nose and the	G	Chinne at the top	0 0 4 3	
	0 0		H	Bottom	0 0 0 0	
0 0		I	Neck at the middest	0 * 4 0 0		
		E ij.		Top		

* 6.D. & 3.or
4.M. may
serue 8. D. &
3.M. too much

* My author
hath 7. D. &
1.M. in the
waste; & 10.
D. and 4. M.
at the Navile:
But haue I not
made a beau-
tiful digressi-
on?

* This is too
narrow, tenne
D. is not
much amisse:
but a large
farthingale
will helpe all.
* This is most
apparently
false: you may
take 6.or. 7.D.
* or 13.D.

Betweene the

* OF IO
In a strong
woman.

8	0	Top of the head and the	K	Top of the shoulders	3	2	3	2
10	0	Top of the head and the	K	Throatpit	8	0	4	0
2	0	Throatpit and the	L	Top of the Breast	12	0	5	3
0	0		M	Middle of the breast	0	0	0	0
4	0		N	Arme pits	8	0	* 8	1
0	0		*	Dugges	0	0	0	2
6	0		*	Nibles	5	2	6	2
7	0	Throatpit and the part	O	Vnder the Dugges	0	0	5	4
0	0		P	Ribbes, or mid-stomach	0	0	0	0
11	0	Throatpit and the	Q	Waste	6	* 2	5	1
3	0	The waste and the	R	Nauill	10	2	6	2
0	0		*	Hollow of the hippes	* 8	0	0	0
6	0		S	Top of the hippes	11	4	8	3
7	0		T	Bottom of the belly	0	0	7	4
9	0		V	Priuities beginning	0	0	0	0
1	0	Beginning of the pri: & the	*	Ende	0	0	0	0
0	0		*	The begin: of the thigh	5	4	0	0
1	4		*	Ende of the buttockes	0	0	5	4
* 1	1		W	Hollow of the thigh	5	0	5	2
* 10	4		X	Knee about	4	0	4	0
0	0			} outwarde	0	0	0	0
10	0		Y	Midknee	3	1	3	2
0	0		Z	Knee below	0	0	3	3
1	2	Midknee and the		} without	3	0	3	0
0	0		a	Midlegge, or calfe	3	3	0	0
6	2		b	Calfe	3	0	0	0
5	1	Midknee and the		} inward	0	0	0	0
0	0			} outward	0	0	0	0
15	0		e	Smale	1	3	2	0
0	0		d	Insteppe	1	4	2	2
15	3		e	Ankle	0	0	0	0
0	0		*	Heele	0	0	0	0
17	0		*	Toes	3	4	0	0
			f	Sole of the foote	0	0	0	0
					At the			
					The Arme.			
12	0	Elbow and the		Top of the shoulds	0	0	3	1
0	0			Brawn nere the arme p:	2	2	2	4
0	0			Elbow	1	4	2	0
0	0			Brawn below the elbow	0	0	2	1
6	0	Top of the finger & the		Wriste	1	3	0	0
0	0			Hande	2	4	1	3
0	0			Palme	2	0	1	2
15	0	Elbowe and the		Top of the fingers	0	0	0	0

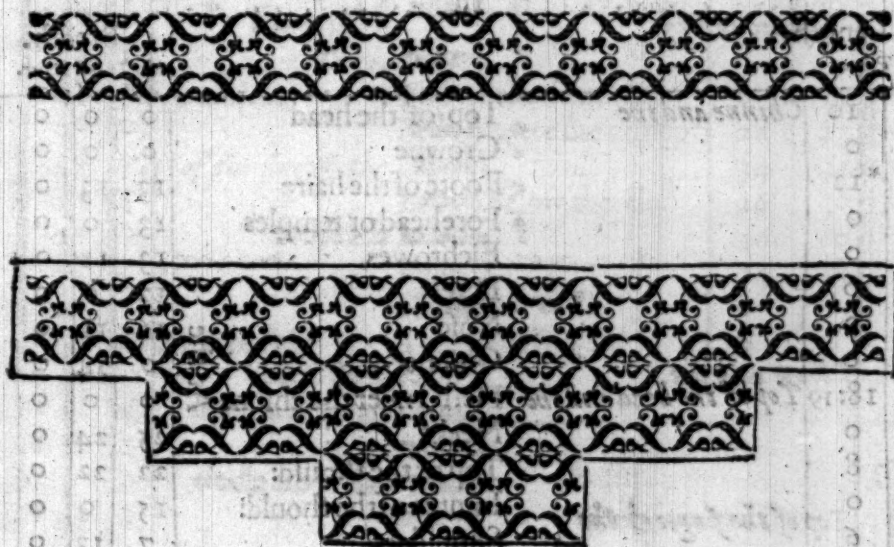
Con-

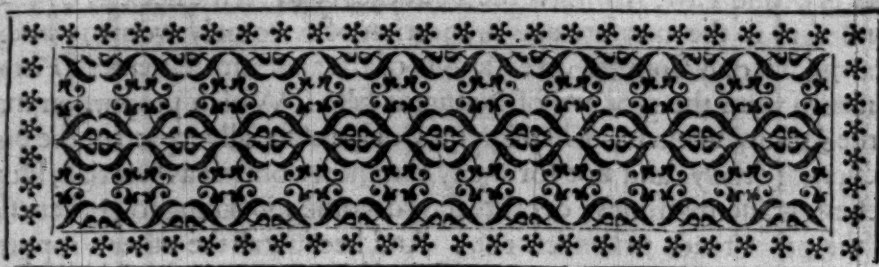
Concerning the breadth of the *Averse* picture; it is, betwixt the armpits 8. *D.* and 1. *M.* Athwart the buttocks 6. *D.* At the heele 1. *D.* 3. *M.* And this is the measure and proportion of a comely womans body; drawne, not only from the observations of the auncient statuaes of *Venus*, but even from the grounde of Nature it selfe: Which proportion may serue for any woman, wherein you woulde especially represent the perfection of *beauty*, and not for every common woman; as Martiall, Huntresses, graue matrones, or other stayed women, inclining to grossnesse, as the other tende to slenderesse. And because all the other Proportions depende vppon these two (as may easily bee prooued by Geometricall lines) I thoughte good to set them downe first, as a rule and direction for the rest, which I purpose now to handle, with the same method I did the other two: least otherwise, it might happily be thought, that these Proportions were made by chaunce. Wherefore, all the particulars are to bee framed, answerable to the nature of such bodies, as they resemble. Otherwise, some one disproportionable and vsfutable parte, will cause as greate, or rather a greater blemish, in a beautifull body; as a *Tuscan Capitell*, in a *Corinthian Columne*; or a *Phrygian Note* mixed with a *Deriske*.

The manner
of delineating
this, and
the traſverse,
you may see
in the picture
C. and D.

E iii.

OF





OF THE PROPORTION OF A WOMAN OF TENNE HEADS.

CHAP. XIII.



He proportion of a *Woman* of tenne heads in length, is thus measured. Betweene the toppe of the head, and the sole of the foote, is tenne times as much as betweene the chinne, and the toppe of the heade. Thence to the privities, is halfe. This proportion is measured

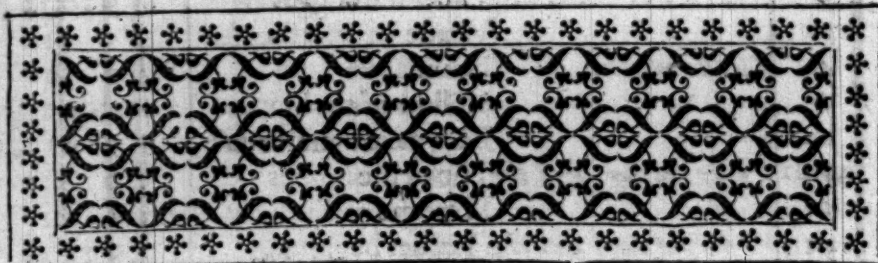
Length.		In	Bredth.			
Parts.			Adv. Trans. Aver.			
Betweene the	10	Chinne and the	Top of the head	0	0	0
	0		Crowne	0	0	0
	*12		Roote of the haire	13	13	0
	0		Forehead or temples	13	0	0
	0		Eie browes	13	11	0
	0		Eares	12	0	0
	0		Nose	16	12	0
	0		Chinne	0	14	0
	18:19	Top of the head and the	Flesh vnder the chinne	0	0	0
	0		Necke	25	24	0
	8		Top of the should:	22	22	0
	0		Jointes of the should:	15	0	0
	6		Shoulders	7	13	0
	13:13		Throatpit	17:17	17	0
	22	Top of the should: & the	Top of the breast	11:11	10	0
16		Arme pits	9	0	15:15	
0		Dugges	0	0	0	
Nibbles						

11		Nibbles	12	19:21	0
9		Vnder the dugges	8	20:21	0
11:11		Waste	8	11	0
40	<i>Waste and the</i>	Nauill	13:13	10	0
0		Hollow of the hippes	0	0	0
0		Betweene their ioints	8	0	0
10		Top of the hippes	11:11	14:15	0
17:17		Bottom of the belly	11:11	15:16	0
13:14		Priuities beginning	0	16:17	0
12:13		Ende	0	0	0
11:12		End of the buttocks	12	10	10
12	<i>End of the butt: & the</i>	Hollow of the thigh	27:27	23:23	0
30	<i>Midknee and the</i>	Kneeaboue	19	17	0
0		} outward	0	0	0
		} inward	0	0	0
7:7	<i>Sole of the foote & the</i>	Midknee	22	19	0
30	<i>Midknee and the</i>	Knee below	0	0	0
0		} without	22	20	0
		} within	23	19	0
9		Calfe	21	18	0
10		} inward	19	17	0
0		} outward	48	32	0
0		Midlegge or calfe	43	27	0
0		Smale	46	0	0
4		Insteppe	0	0	40
38	<i>Sole of the foote & the</i>	Ankle	22	0	0
0		Heele	0	0	0
0		Toes	0	0	0
14:15	<i>The length of the</i>	Sole of the foote	0	0	0
<i>The Arme.</i>					
11:11	<i>Elbow and the</i>	Top of the shoulders	0	19	0
0		Brawn neere the arme:	28	23	0
4	<i>Tops of the fing: & the</i>	Elbow	34	34	0
0		Brawn below the elb:	26	30	0
0		Wriste	46	60	0
0		Palme	24	45	0
0		Hande	0	0	0
11	<i>Wriste and the</i>	Top of the fingers	0	0	0

E iij.

OF





THE PROPORTION OF A WOMAN OF NINE FACES.

CHAP. XIII.

This proportion
is not in Durer

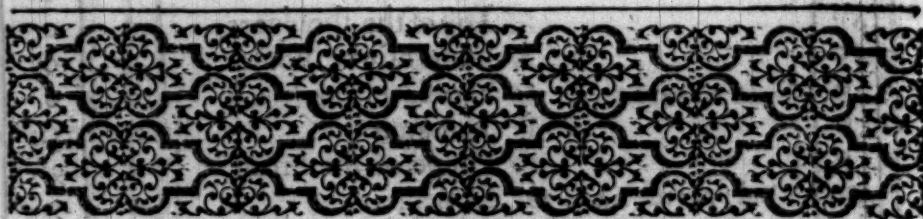


It was not without cause, that *Vitruvius* in the first of his *Architecture*, distinguishing the manner of *Temples* by their several orders; dedicated the *Ionicke* order to the goddess *Iuno*, as being slenderer then the *Dorick*, and more substantiall then the *Corinthian*: considering no doubt, very wisely, that this goddess was not naturally so graue as *Vesta*, nor yet so slender and beautifull as *Venus*: notwithstanding shee carrieth a matrone-like beauty, full of state and maiesty. For which cause also, I applie this proportion of nine faces vnto her, as most properly belonging vnto her; being inferiour in beauty to the proportion of *Venus*, and yet the most beautiful amongst the matrone-like, wherein maiesty and grace ought to be represented. Moreouer, this proportion may be applied vnto Queenes of middle age; or vnto any other honest, faire, and graue woman: And doth most properly appertaine to our Lady.

This body is thus measured,

Length.		In		Bredth.		
Paris.				Adv.	Trans.	Avers.
Betwene the	9	Mouth and the	Top of the head	0	0	0
	0		Crowne	0	0	0
	9	Chinne and the	Roote of the haire	10	11	0
	0		Forhead or temples	9	0	0
	9	Throat pit and the	Eie browes	10	9	0
	0		Eares	9	0	0
	0		Nose	12	12	0
	0		Chinne and throate	16	12	0
				Necke		

0		Necke	0	16	0
0		Top of the shoulders	0	0	0
0		Joints of the should:	0	0	0
0		Shoulders	0	0	0
0		Throatpit	12:16	25:25	0
0		Toppe of the breast	9	19:19	0
42:42	<i>Under the duges and the</i>	Armpits	0	9	7
0		Dugges	0	0	0
42	<i>Under the duges and the</i>	Nibles	0	8	0
9	<i>Throatpit and</i>	Under the Dugges	7	9	0
16		Waste	8	10	0
9		Navile	11:11	16:16	0
0		Hollow of the hips	0	0	0
0		Their joints	0	0	0
18	<i>Navile and the</i>	Top of the thigh	9	13:13	0
13		Bottom of the belly	0	7	0
0		Privities beginning	0	0	0
9	<i>Navile and the</i>	Ende	0	0	0
30	<i>Privities and the</i>	End of the buttockes	10*	19:19	9*
0		Hollow of the thigh	11	10	0
26	<i>Midknee and the</i>	Kneeabout	17	15	0
0		{ inward	0	0	0
0		{ outward	0	0	0
9:9	<i>End of the priv: and the</i>	Midknee	18	17	0
27		Knee below	0	0	0
0		{ without	19	18	0
0		{ within	0	0	0
0		Calfe	0	0	0
0		{ inward	17	16	0
0		{ outward	15	25:25	0
9:9	<i>Midknee to the</i>	Midlegge or calfe	39	28	0
24	<i>Sole of the foote and the</i>	Smale	33	26	0
0		Insteppe	0	0	0
0		Ankle	0	0	0
0		Heele	0	0	37
0		Toes extremities	20	0	0
16	<i>Smale of the leg and the</i>	Sole of the foote.	0	7	0
	<i>The Arme.</i>				
11:11	<i>Elbow and the</i>	Top of the shoulders	20	16	0
0		Brawne neere the armp:	0	18	0
4	<i>Top of the fing: and the</i>	Elbowe	22	25	0
0		Brawne below the elbow	19	22	0
0		Wriste	23	40	0
0		Palme	0	0	0
0		Hand	19	36	0
9	<i>Wriste and the</i>	Tops of the fingers	0	0	0



OF THE PROPORTION OF A WOMAN OF NINE HEADS.

CHAP. XV.



Howe I might describe diuers other proportions of bodies (albeit of small worth in respect of the principall) yet I purpose to pretermitt them, as well for their small vse, as for breuery sake: wherefore, concluding the principall and most regular proportions, I come to the rest; and first to that of nine heads, which being very slender and comely, as representing the third degree of beauty, may be giuen not onely to *Minerua*, but also to *Diana* for her swiftnesse and agility, as also to the *Nymphes*, of the riuers, and to the *Muses*, though with diuers attire, in regard of their place. This proportion, is from the top of the head to the chin, a ninth part of the length. The face from the roote of the haire, to the chin, may be either a tenth or an eleuenth part, as shall please the Painter. This diuided into three equall partes, the first giues the forehead, the second the nose, the third the chinne.

This body is measured,
In

Length.		Bredth.				
Part.		Art.	Trans.	Aver.		
From the Eye to the Auer. In the pict. C. or 11	9	Chinne to the	A Top of the head	0	0	0
	0		B Crowne	0	0	0
	10 ⁿ		C Roote of the haire	11	12	0
	0		D Forhead or temples	10	0	0
	30	Roote of the hair to the	E Eiebroves	11	10	0
	0		F Eares	10	0	0
	30	Eiebroves to the	G Nose	13	11	0
	30	Nose to the	H Chinne and throate	21	13	0
	0		I Necke	21	21	0
	15:16	Top of the head to the	K Top of the shoulds	19	19	0

Theire

OF PROPORTION.

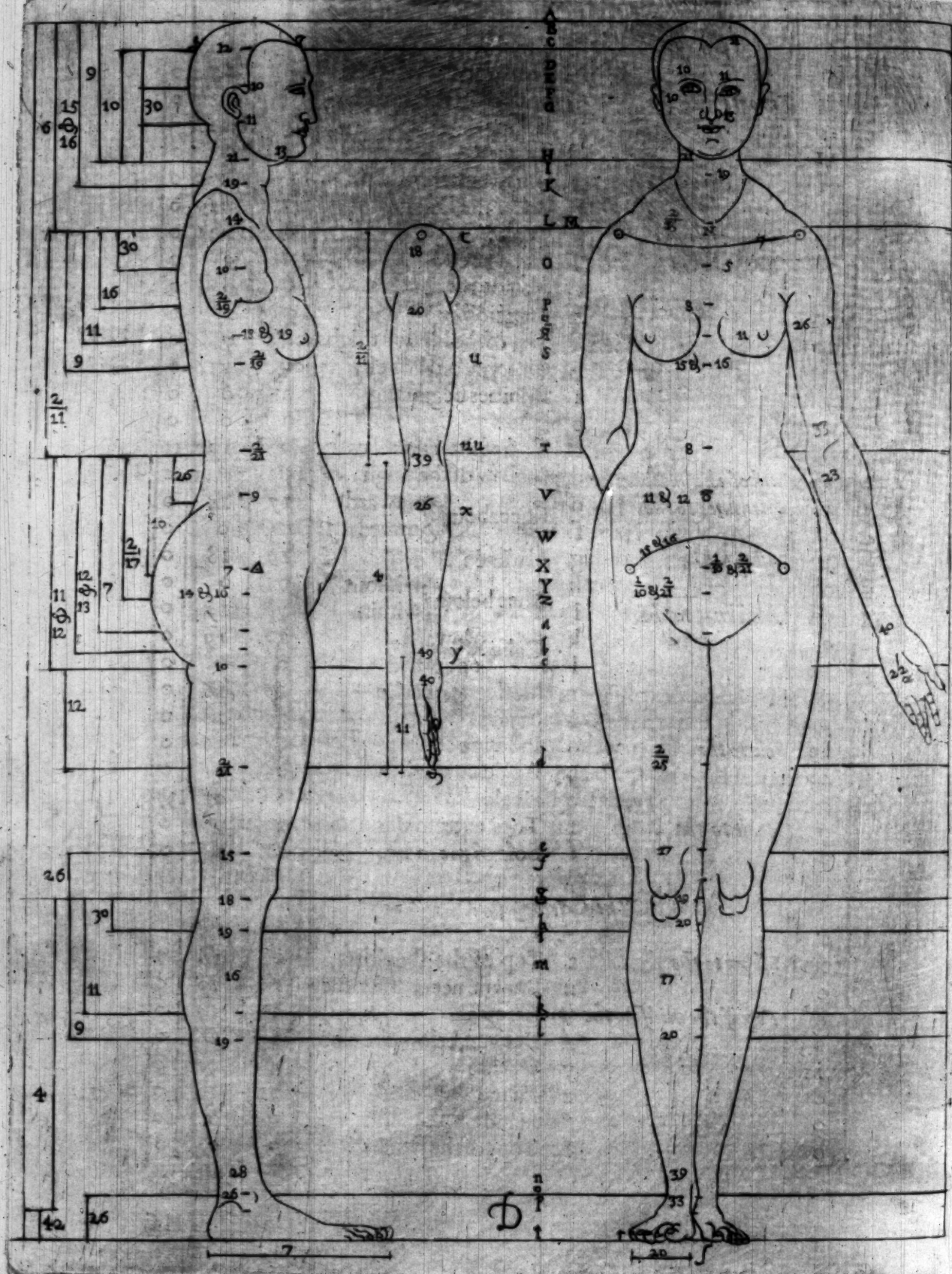
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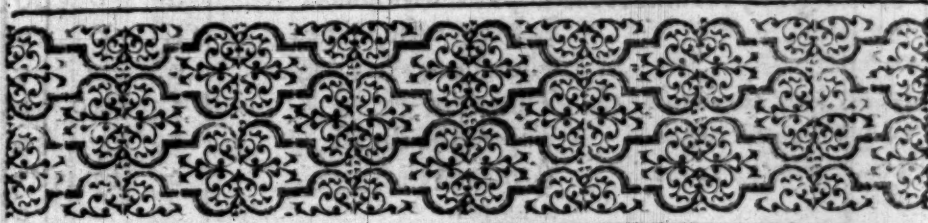
	0	L Their ioints	7	0	0
	6	M Shoulders	0	0	0
	6	N Throatpit	13:13	14	0
	30	O Toppe of the breast	5	10	0
	16	P Armepits	8	19:19	7
	11	Q Dugges	0	0	0
	0	R Nibles between them	11	18:19	0
	9	S Vnder the Dugges	15:16	19:19	0
	11:11	T Waste	8	21:21	0
	26	V Navile	11:12	9	0
	0	W Hollow of the hips	0	0	0
	0	X Their ioints	15:16	0	0
	10	Y Top of the hips or thighs	10:&*	7	* 21:21
	17:17	Z Bottoime of the belly	10:&*	14:16	* 21:21
	7	a Priuities beginning	0	0	0
	12:13	b Ende	0	0	0
	11:12	c End of the buttockes	0	10	10
	12	d Hollow of the thigh	25:25	21:21	0
	26	e Kneecaboue	17	15	0
	0	f Kneecaboue	0	0	0
	4	g Midknee	19	18	0
	0	h Knee below	0	0	0
	30	i Knee below	20	19	0
	9	k Calfe	20	19	0
	11	l Calfe	0	0	0
	0	m Midlegge or calfe	17	16	0
	0	n Smale	39	28	0
	26	o Insteppe	33	26	0
	42	p Ankle	0	0	0
	0	q Heele	0	0	37
	7	r Toes extremities	20	0	0
	0	f Sole of the foote.	0	0	0

The Armepit.

	11:11	Elbow to the	c Top of the shoulders	0	18	0
	0		u Brawne neere the armepit	26	20	0
	4	Top of the midf. to the	w Elbowe	33	39	0
	0		x Brawne below the elbow	23	26	0
	11		y Wriste	40	49	0
	0		z Palme	22	40	0
	0		* Hand	0	0	0
	0		& Tops of the fingers	0	0	0

THE





THE PROPORTION OF A WOMAN OF SE- VEN HEADS.

CHAP. XVI.



T was not without good ground, that the olde *Graci-ans* made the goddesse *Vesta* but seuen heads high; because this proportion is graue and Matrone like, and therefore was attributed to the Earth, the common parent of all things. Besides, you may giue it to anie other Goddesse, which hath any kinde of resemblance with the Earth, as also to the more stayed and ancient sort of women. Wherefore, it were a great oversight to giue a slender and delicate proportion to *Sibylla*, or other graue and sage Prophetesses: as it were likewise to make a Prophet with such a proportion as belongeth to yong men.

This propor: is thus measured,
In

Length.

Bredth.

Parti.

Adv. Trans. Auer.

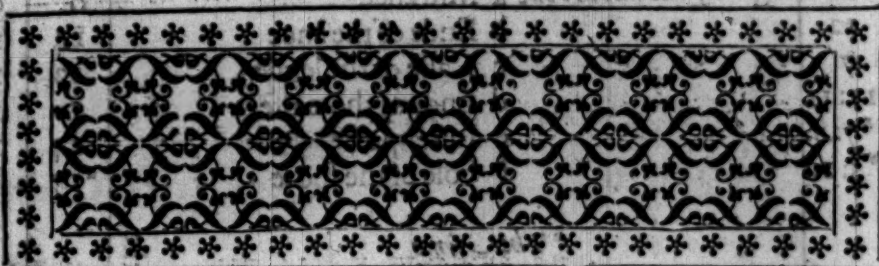
10 & *	Top of the should: to the	Top of the head	0	0	0	* 23: 23
8	Chinne to the	Crowne	18: 19	9	0	
10	Chinne to the	Roote of the haire	0	0	0	
30	Roote of the hair to the	Forehead	At the	15: 16	14: 15	0
30	Forehead to the	Eie browes		9	14: 15	0
00		Eares		8	0	0
30	Eie browes to the	Nose		10	8	0
7	Top of the head to the	Chinne and throate		12	12	0
		F. j.			Necke	

*15:15:15:

* The armpits
are lower be-
hinde then
before.* Betweene
them.* Vpon one of
the thighs.
* From the
division ei-
ther way.

From the

0		Necke	0	0	0
0		Top of the shoulders	0	0	0
0		Betweene the iointes	11:11	0	0
0		Shoulders	0	0	0
11:11	Top of the head to the	Throatpit	5	10	0
28	Throatpit to the	Top of the Breast	15*	7	0
15	Throatpit to the	Armpits	0	13:13	*5
0		Dugges	6	0	0
9		* Nibles	*8	12:13	0
7		Vnder the Dugges	10:11	7	0
5		Waste	5	7	0
22	Waste to the	Nauill	4	10:11	0
0		Hollow of the hippes	0	0	0
0		Betweene their iointes	11:11	0	0
9		Top of the hips or thighs	7:8	8:10	0
8		Bottom of the belly	0	0	0
0		Priuities beginning	0	0	0
11:11		* Ende	*15:16	0	0
5		Ende of the * buttockes	0	7	*6
0		Hollow of the thigh	0	0	0
30	Midknee to the	Knee about	21:21	19:19	0
0		{ outwarde	0	0	0
9:9	Ankle to the	{ inwarde	25:25	12	0
0		Midknee	0	0	0
30	Midknee to the	Knee below	25:25	0	0
0		{ without	14	12	0
8	Midknee to the	{ within	0	0	0
0		Calfe	22:24	20:22	0
0		{ Inward	26	18	0
0		{ Outward	0	0	0
0		Midlegge, or calfe	0	0	0
20	Sole of the foote to the	Smale	0	0	0
28	Sole of the foote to the	Insteppe	25	0	0
0		Ankle	0	0	28
6	Heele to the	Heele	16	0	0
0		Toes	0	0	0
		Sole of the foote	0	0	0
The Arme.					
11:11	Elbow to the	Top of the should:	0	11	0
0		Brawn neere the armp:	16	12	0
4	Top of the fingers to the	Elbow	19	20	0
0		Brawne below	15	7	0
10		Wriste	27	34	0
0		Palme	16	0	0
0		Hande	27	0	0
0		Top of the fingers	0	0	0



OF THE PROPORTION OF A
CHILDE OF SIX HEADS.

CHAP. XVII.

Looke the
table E.

A childe of sixe heades is thus to bee measured by partes

Length.		In	Bredth.	
Paris.			Adverse Transverse.	
0		A Top of the head	0	0
36	Top of the head to the	B Crowne	8	8
24		C Roote of the haire	7	13: 13
21: 22		D Eie browes	12: 13	6
15: 15		E Nostrels bottome	8	7
13: 13		F Mouth	10	8
6		G Ende of the chinne	12	8 or 9
11: 11		H End of the fat vnd: the chin	0	0
9: 10		I Throatpit	7	11
9: 9		K Top of the shoulders	9: 11	9
21	Top of the shoul: to the	L Top of the breast	7: 11	7
0		M Beginning of the pappes	6	12: 15
10		N Teates	6	13: 13
8		O Vnder the pappes	11: 12	12: 15
11: 11		P * Waste	6	7
24	Waste vnto the	Q Nauill	5	12: 14
8		R Toppe of the hippe	5	12: 13
0		S Hollow of the hippe	9: 10	11: 12
7		T ^b Bottome of the belly	9: 9	6
6		V Priuities	8: 9	12: 13
9: 9		W Ende of the coddess	9	7 or 8
8: 10		X * Ende of the buttockes	10	8
8: 8		Y Hollow of the thigh,	11	19: 19
		F ij.	Beginning	

* The elbow
reacheth to
the waste.

^b The wrist
reacheth to
the bottome
of the belly.

* The top of
the fingers
reach to the
ende of the
buttockes.

* or 8:8

* or 7:7

* This is meant
as the toes.* My another
hash not the
measures of the
length, other-
wise then ap-
peareth in the
margens.

From the

6:7
24
12
7
11:11
*7:8
*5:10
0
0
0
0
0
0
0

Begin: of the knee to the

Z Beginning of the knee

a Mid knee

b Ende of the knee

c Calfe of the legge

d Ende of the calfe

e Insteppe

f Sole of the foote

13	12
0	0
14	13
12	11
19	14
24	19
*15	8

The Arme

Arthe

g The ende of the should:

h Vpper brawne

i Elbow

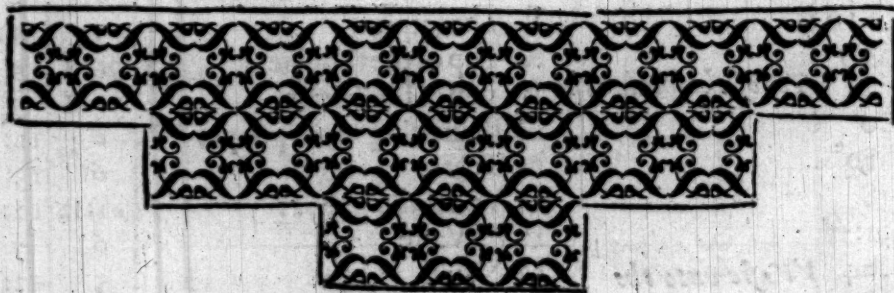
k Lower brawne

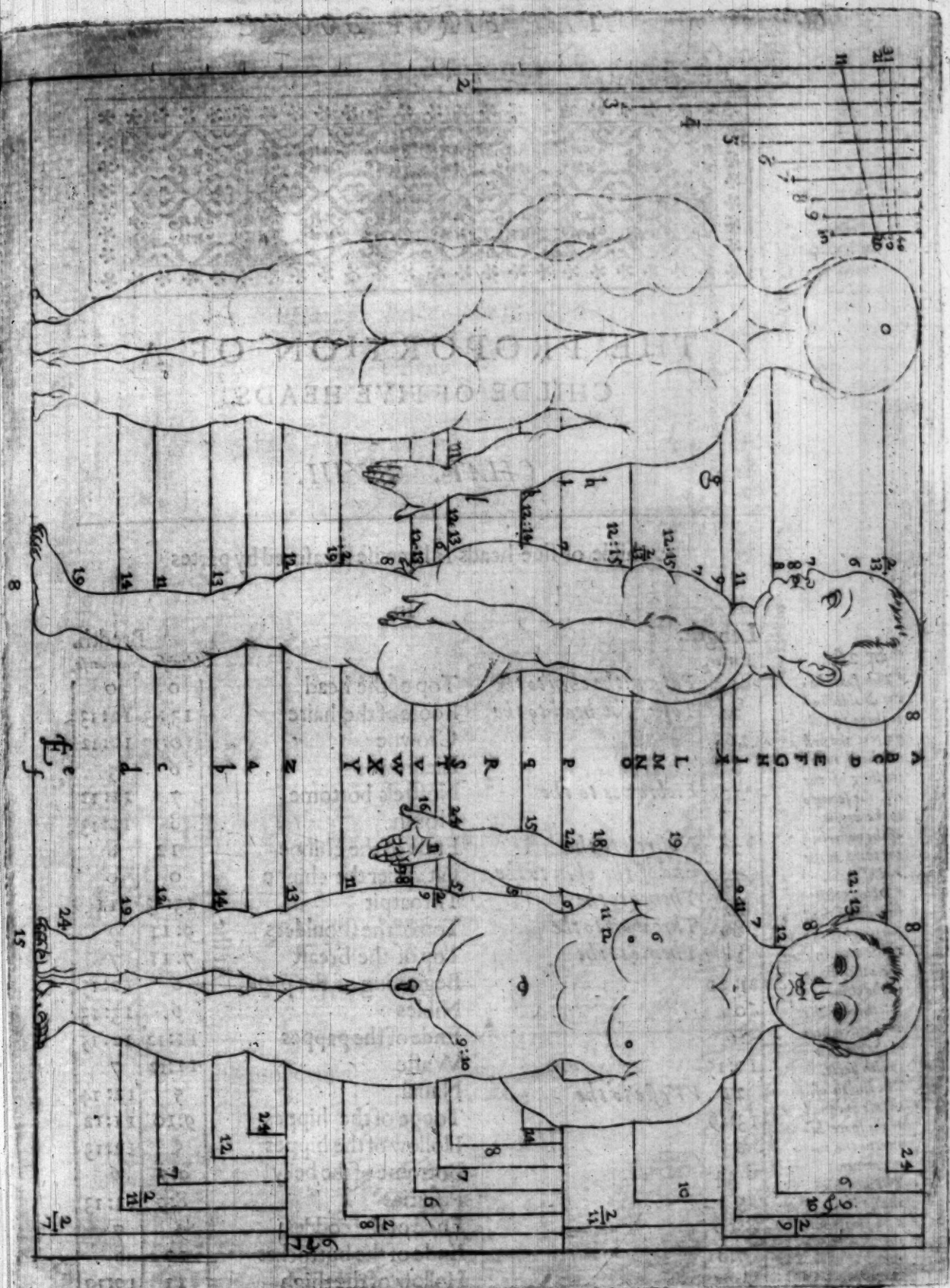
l Betweene that & the wrist

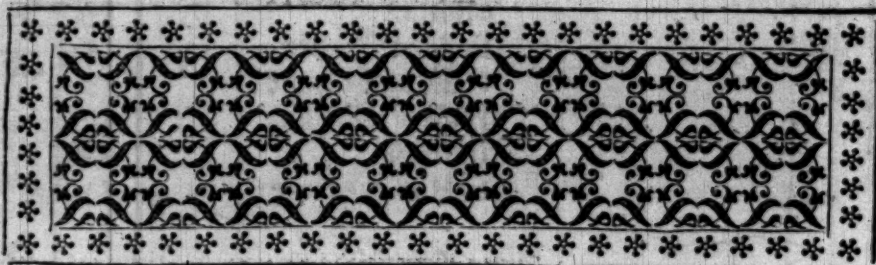
m Wriste

n Palme

19	15
18	13
22	24
15	18
22	21
24	26
16	27







THE PROPORTION OF A CHILDE OF FIVE HEADS.

CHAP. XVIII.

A childe of five heads is likewise measured by partes

	Length. Partes.	In	Bredth.	
			Adverse	Transverse.
* or 26	5	Fat vn: the chin to the	0	0
^a This space be- ing diuided in- to three equall partes; the first reacheth to the swelling of the eye, the seconde to the begin- ning of the nostrils, the third to the end of them.	24	Top of the head to the	13:13	12:13
^b Divide this into five equall partes, gine two to the mouth, the other three to the chinne.	16*		10:13	10:12
^c Betwene the outward corners of the eyes is a swellish parte.	8	Eie browes to the	6	5
The length of the eye is equall to the space be- tweene the in- ner corner.	20	Nostrils to the	7	11:12
The mouth in the Adverse is a 33 part. In the Transverse 78.	0	End of the chin to the	8	12:13
* 26: 26	20	Thence to the	12	8
	75	Throat pit to the	0	0
	75	Thence to the	13:13	11
	80	Thence to the	9:11	9
	25		7:11	7
	21: 21		6	12:15
	0		6	13:13
	26*		11:12	12:15
	10:15		11:12	7
	21	Waste to the	5	12:14
	13:19		9:10	11:12
	8		5	12:13
	8:24		9:9	6
	5		8:9	12:13
	8:10		9	7
	7:8		10	8
	7:7		11	19:19
			Beginning	

OF PROPORTION.

67

From the	0	Beginning of the knee	12	11
	24	Midknee	13	12
	13	Ende of the knee	14	13
	8	Calfe of the legge	13	12
	10:19	Ende of the calfe	19	14
	9:9	Insteppe	24	19
	7:8	Sole of the foote	15 ^a	8 ^b
<i>The Arme.</i>				
	0	Ende of the shoulder	19	15
	0	Vpper brawne	18	13
	0	Elbow	22	22
	0	Lower brawne	15	18
	0	Between that & the wrist	20	21
	0	Wriste	24	27
	0	Palme	16	26

^a The upper part of the foot.
^b The length of the transf.



THE PROPORTION OF A CHILDE OF FOVRE HEADS.

^a This is At Dm-
vers wholly.

CHAP. XIX.

This proportion is likewise measured by partes,

Length.		In	Bredth.		
Parti.			Adver.	Transf.	
From the	0	Top of the head	0	0	^a The distance between the extremities of the eares, is as much as frō the top of the head to the chinne.
	16	Crowne	0	0	
	24	Roote of the haire	0	0	
	8	^a Eiebrowes	9:9	0	
		F iiii		^a Nostrils	

Top of the head to the

At the

*The space between the eye-browes and the chinne divided into 2. halfe makes the nose; which divide into 3. the first gives the nostrils, the second that space between that & the wideie; the third that to the eyebrow.

*The eare reaches from the eyebrow to the end of the nostrils.

*Divide the space between the nostrils and the chinne into 5. 2 make the upper lippe, the other 3. the space between the mouth and the chinne.

*20:20
Parte the nose into 3 equall parts, 2 give the eye, and the 3. the space between them, and the breadth of the nostrils which is equall with the length of the mouth.

*Betweene the joints of the shoulders 9:9.

*17:17

17

*16:16:16

*Betweene the joints of the hips 11:11.

*17:17

17

*15:15

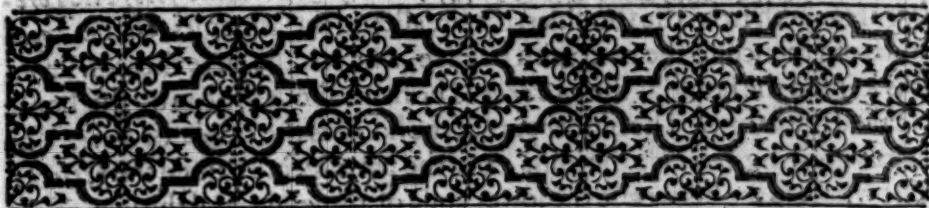
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*The midknee is in the middle between the sole of the foote and the top of the hips.

From the

0	1	0	1	*Nostrils by the powle	0	4
0	1	0	1	*Bottom of the eare	0	20
0	1	0	1	Mouth	0	5
0	1	0	1	*End of the chin & necke	9	9
4	1	0	1	End of the fat vnd: the chin	0	0
0	1	0	1	Throatpit	0	0
60	1	0	1	*Top of the should:	4	15:15
16	1	0	1	Top of the breast	7:7	6
10	1	0	1	Armpits	5	0
0	1	0	1	Beginning of the pappes	0	0
9	1	0	1	Teates	7	11:11
7	1	0	1	Vnder the pappes	0	11:12
5	1	0	1	Waste	5	6
21	1	0	1	Nauill	17	11:11
15:15	1	0	1	*Top of the hippes	15	9:10
14	1	0	1	Hollow of the hippes	17	10:11
6	1	0	1	Bottom of the belly	15	5
10:11	1	0	1	Priuities	0	0
9:9	1	0	1	Ende of the coddess	15:16	6
4	1	0	1	Ende of the buttockes	8	7
58	1	0	1	Hollow of the thigh	17:17	14:15
18	1	0	1	Beginning of the knee	19:20	8
0	1	0	1	*Mid knee	12	10
36	1	0	1	Ende of the knee	13	11
0	1	0	1	Calf of the legge	23:23	10
9	1	0	1	Ende of the calfe	16	12
0	1	0	1	Insteppe	19	16
20	1	0	1	Sole of the foote	27:27	13:14
The Arme.						
0	1	0	1	The ende of the shoulder	0	10
0	1	0	1	Vpper brawne	17	12
11:11	1	0	1	Elbowe	16	16
0	1	0	1	Lower brawne	14	15
0	1	0	1	Betweene that & the wrist	0	18
9	1	0	1	Wriste	20	23
0	1	0	1	Palme	13	21
4	1	0	1	Top of the middlefinger	0	0

{ The breadth of the Averse is at the { armepits 5
mid-buttockes 9
heele 22



OF THE EXTERNAL PARTES
OF AN HORSE IN PARTICULAR,
AND OF THEIR NAMES.

CHAP. XX.



FOR our better vnderstanding of the proportions of this beaſt, I thinke it not amiſſe, firſt to ſet downe the names of all his outward partes, leaſt (beſides the obſcurity) we might eaſily miſtake one part for an other, eſpecially ſince the names hereof are not verye well knowne, & diuerſly termed by ſundry perſons. So that, by this meanes, the reader may be directed by theſe names, which I haue take out of the beſt Italiã writers.

Firſt then thoſe haire which growe about the forehead, are called by the generall name of *haire*, and the whole tuſſet of haire together, is called the *fore-toppe*; thoſe likewiſe which hang downe on each ſide of the eare, together with thoſe on the creſt of the necke, betweene the top of the head, and the beginning of the backe, make the *mane*. At the top of the head and the beginning of the vpper iawes, growe the *eares*. The ſpace betweene the eares aboue, is called the *powle*; below, the *top of the forehead*. The ſwelling about the eiebrowes is termed the *concaue*: The pointes or corners on each ſide of the eiebrowes in the inſide, are called the *inner corners*, & in the outſide, the *outward corners*. The *vpper iawe* is that which endeth with the lower, the necke below, and the throat vnderneath. The *lower iawe* endeth with the *barre* and the *nose*, the holes whereof are called the *noſtreils*. The *barre* is that riſing vp about the mouth, where the bitte is put. The *moſtachi-*
um lyeth betweene the *nose* and the vpper lippe. The *lower lippe* is vnder the mouth, beneath which is the *barbe*; which endeth with the *barre* & the lower iawes.

From the top of the head behinde, to the beginning of the backe, is the *necke*; the fore-part whereof is called the *throate*. The beginning of the breſt is called the *throat pit*. The *throate* beginneth vnder the iawes. The *ſhoulder* ſtandeth on each ſide betweene the breſt, the neck, the back, the ribs, and the beginning of the *forelegge*. The concauities on each ſide of the
breſt

breast at the vpper ioint of the fore-legge, are called the *arme-pits*. The *fore-legge* reacheth from the shoulder, the breast, and the armepits, to the *knees*, and from thence, to the next ioint belowe, which is the ende thereof. From this ioint to the hoofe, is the *pasterne*. The haire about the top of the hoofe is called the *crowne*. The hinder part of the hoofe is the *cawke* or *heel*. The haire growing behinde the ioint, and the parting, are named the *fetlocks*. The whole space betweene the lower ende of the legge, and the sole of the foote, where the shooe is set, is the *forefoote*, and on the hinder legge the *hinder-foote*.

The *backe* beginneth at the mane, and reacheth to the croope. The *croope* beginneth at the beginning of the truncke aboue, and endeth with the buttockes and flankes. The *sides* are contained on each side betweene the backe, the shoulders, and the hips. The *belly* or *paunch* lieth vnder-neath the sides, and is limited before with the breast, and behinde with the yarde. The *truncke* or *strumpell* is the beginning of the taile; vnder which is the hole through which the excrements are auoided, placed iust betwixt the *buttockes*; whose lower ende is at the beginning of the *hips*, or rather at the *buckle bones* behinde.

The beginning of the forepart of the *hinder-leg* is called the point of the *hippe*, which endeth at the *thighes*. The inside of the *hippes* belowe the *stones*, is called the *hollowe* of the *thigh*. The yarde and his place is well knowne. The *thigh* endeth at the hocke or toppe of the *garetto* or *shanke*, which belongeth properly to the hinderlegges, and the *garetto* or *shanke* it selfe, reacheth from thence to the ioint belowe. The haire behinde the iointes (as on the forelegges) are called * *pasternes*, being likewise ioyned to the feete with the *crowne*, *hoofe*, and *sole* of the foote, saue that the forefeete are called *handes*, (as is said) which for beauty sake would be rounde, and the hinder *feete*; which would be somewhat longer, yet in a decent proportion in respect of the *handes*.

* Rather for
doles.

Obferu.

Finally for our better vnderstanding of the whole (to omit the taile which is fastned to the *strumpell*) we must note that these proportions haue a twofolde consideration. First by parallele lines from the toppe of the head to the sole of the foote, descending orderly from one member to an other both before and behinde, allowing iust length, bredth, and thicknesse to each member. Secondly by measuring the iust length of the members as well foreright as backwardes, and sidelong: as in the reading shalbe perceaued. Here I purpose to speake of the first proportion; and in the second place, of the second. Now the speciall obseruations for the choise of a good horse, are these.

The marker of
a speciall good
horse.
See Baras se.
cond weeke: &
first day.

The top of his head should be iust as high from the ground as a well proportioned man: for if he be lower he will looke like an Asse, if higher like an Elephant: &c. Whence the beholder should be deprived of the contentment of seeing a goodly man, vpon a proude and statelie horse. But to my purpose, I will begin with the feete (as the manner of the Riders is) who assure vs that although an horse be of neuer so good an haire and yet vnproportionable, he is of small worth: thus writeth *Griſon* and others.

The

The hoofe must be large, rounde, and hollow, the heele large, the crowne slender and hairy, the pasternes shorte, the iointes bigge, the legs straight and spacious, the forelegges full of sinewes, the hollowes shorte, euen, and iust, the knee leane, bigge and plaine. The brawnes of the legges aboue the knee, would stand wider aboue then beneath; the shoulders long, large, and fleshy; a large and rounde breast; a necke not too shorte, but rather somewhat long and thicke towards the breast, arching about the middest, and slender towards the head; eares small, sharpe, and vpright, of equall length; a leane and broad forehead; great eies; the hollowes of the eiebrows full, and standing outward; thinne, leane, and broad iawes; nostrils open & swelling, that the red within may appeare; and (in a word) the whole *head would be mixed with a kinde of length, and leanenesse as it were full of hils, by reason of the aboundance of veines; which length must carry this proportion, that in respect of the length it seeme long, but in regarde of the necke and all the rest, shorte: the mane long and curled; the taile so long that it touch the ground; the trunke or strumpell of a moderate bignesse, well set on and couched betweene his buttocks; a shorte backe, neither rising too high, nor sinking too lowe; his loines rounde, and plaine towards the chine or back-bone, which would be full of dimpled furrowes; large and long ribbes, with a little rising betweene the hinmost rib and the ioint of the hippe; a long belly, something big and hanfomly hid vnder the ribs; full flanks; round and plaine buttocks, prettily declining, with an hollowe gutter in the midst, and a good space athwart the buttocks. Long and spacious thighes, with well proportioned bones, and fleshy within, and without; large, drie and extended shankes; crooked and wide gambrel-hockes like an Hart; stones and yarde small.

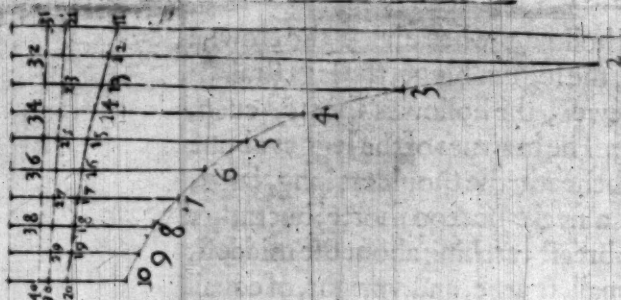
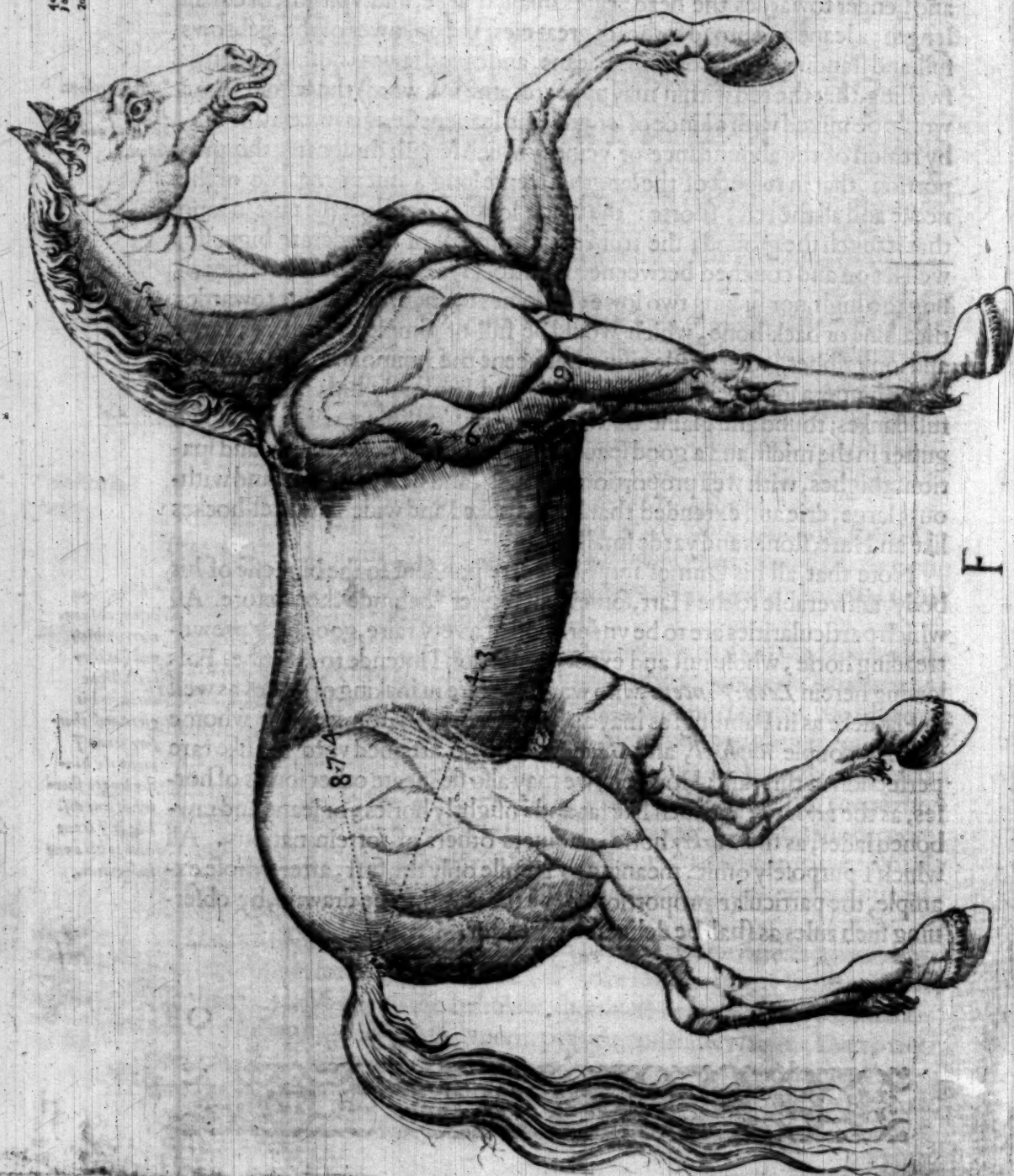
Note that all his limmes must be correspondent to the bignesse of his body, answerable to the Hart, somewhat higher *behinde then before. All which particularities are to be vnderstood of a very faire, goodly, & poudertreading horse, whose iust and exact proportion I intende to describe. Following herein *Leon: Vincent*, who was most rare in making of horses as well in Plastique as in Painting: as may appeare by his Anatomie: with whome we may couple *Raphael*, and *Gaudentius*, who attained vnto the like rare perfection in this skill: Howbeit, we may also delineate other sortes of horses, as the *bertoni*, and such like fat and vnslightly horses, or leane and raw-boned iades, as the *Turkey* horse, or diuers others of forrein nations. All which I purposely omit, meaning to handle only the first, after whose example, the particular proportions of all the rest may be drawne, by obseruing such rules as shall be deliuered hereafter.

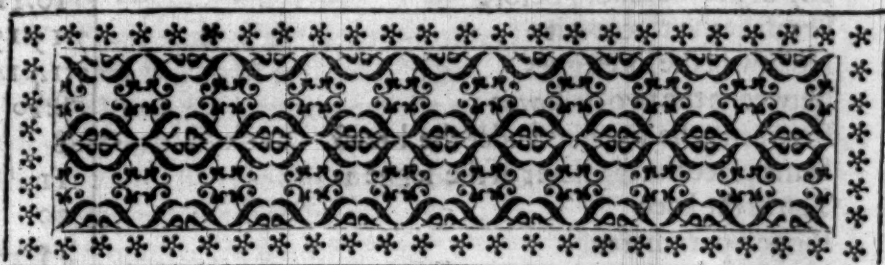
*Our Northern
say, Harp-head-
ded, and well
set on.

*We reckon
best of the con-
trary; which
will (as they
say) slippe
through his
girths: and ther-
fore haue I
made the hin-
der legges short-
er: if any dis-
like it I leave
him to his owne
iudgement.

OF







OF THE PROPORTION OF AN HORSE BEFORE AND BEHINDE.

CHAP. XXI.

I found these
measures
most corrupt-
ly set downe,
and was dri-
uen partly by
gessie, & part-
ly by exami-
nation of the
life, to reduce
them to this
mediocritie.
The margi-
nall numbers
are my au-
thors, which
I dislike,

THe height of the horse is from the top of the head, to the sole of the fore-foote. Nowe this height is to bee devided into partes equal and vnequall, like that of the man; as followeth,

From the	Top of the head to the end of the mostachium	7:8	or 7:7
	To the bottome of the eare	33	
	To the top of the brow or concha	11	
	To the outward angle of the eie	10	
	To the inner end of the concha	8	
	To the beginning of the throat vnder the iawes	15:16	
	To the bottome of the vpper iaw in the transverse	12:14	
	To the beginning of the mouth	9:10	
	Beginning of the nostrrels	8:10	
	The end of the nostrrels	4	

The Adverse measure in breadth

Ar the	Betweene 2 Eares aboue the foreheade	24	or 31:32 or 31:32 or 17
	the 2 Outside of each eare	23:24	
	Concha or brow	9	
	Outwarde corners of the eies	9	
	Inner corners of the eies	14	
	Beginning of the throate, the necke is	12:14	
	Face	23:24	
	Ende of the vpper iawes	13	
	Beginning of the mouth	31:31	
	Nostrrels	31:31	
	Ende of the nose which answereth to the ende of the necke	27	
	Necke	10:12	

G j.

Top

At the

Top of the shoulders before	10:11
Breast at the throat-pit	7:15:15
Hollow of the forelegges	7:14:14
Betweene the two hollowes	8:10
Betweene the forelegs vnder the breast	8
Same place the diameter of the legge is	11
Top of the knee	20
Biggest part thereof	15
Middle	17
Lower parte	24
Above the iointe	24
Smale of the legge	29
Vnderneath the iointe	28
Hoofe	14
Sole of the foote	13

The Averse measure in Breadth.

At the

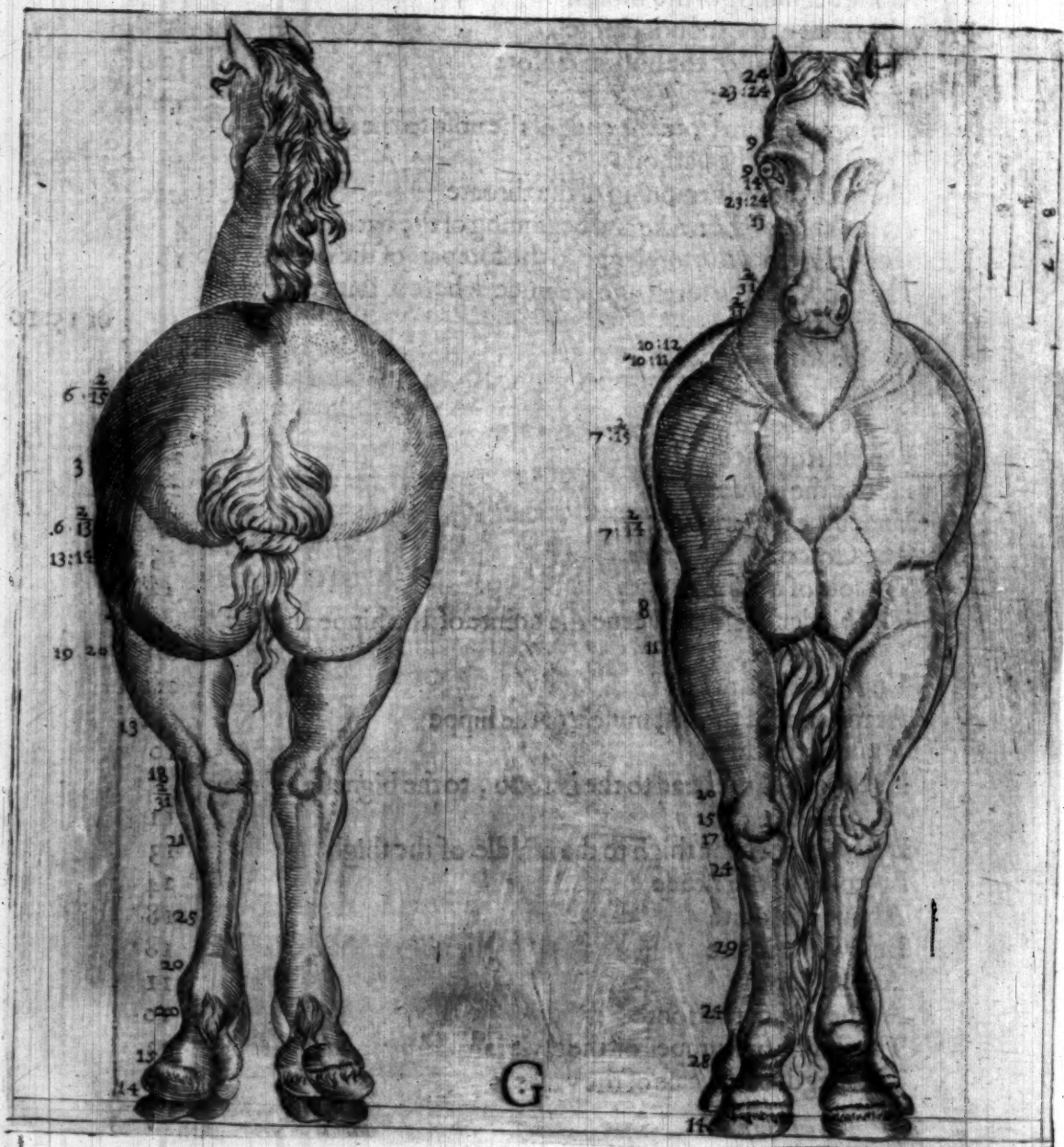
Vpper parte of the buttockes behinde the trunke	6:15:15
Vnder the trunke	3
Hole	3
Beginning of the stones	6:13:13
Hippe by the toppe of the huckle-bone	13:14
Bottom of the buttockes	19:20
Bottom of the hippes	13
Top of the garetto, or hockes	18
Ende of the thigh and the middest of the head of the garetto	31:31
Bottom of the head of the garetto	21
Smale of the legge	25
Toppe of the iointe	20
Bottom of the iointe	20
Corona	15
Sole of the foote	14
The diameter of the body from side to side, directly behinde the beginning of the necke.	8:9
The largest place betweene the middest thereof	6:7
The narrowest place at the top of the yarde	6:15:15
<i>It now remaineth, that we speake of the breadth of the limmes transverse or sidelong, beginning at the Head,</i>	
The length of each eare is	17
Beginning of the eare to the hinder part of the necke	13:14
The thickenesse of the necke	35
Eare to the foreheade	35
Beginning of the throat to the ende of the concha before	8
Thence	

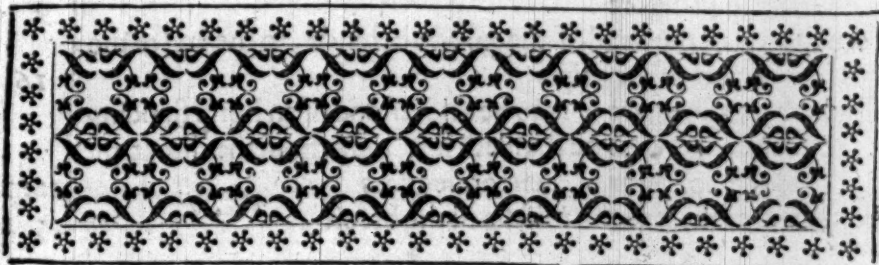
From the

OF PROPORTION.

75

Thence to the inner corner of the eie	9	OR 19:20
One corner of the eie to the other	30	
One side of the eie to the other	41	
The Head at the bottome of the vpper iaw	10	
At the barbe	12	
From the mouth to the fore-parte aboue the nostrels	17	
At the beginning of the mouth	12	
From the midst of the mouth before	21	
To the opening of the nostrels before	32	
The nostrell it selfe	44	
The mostachium from the ende of the nose to the mouth	35	
The bredth of the barbosso	46	
The necke at the beginning of the throat	9:10	
At the ende of the necke and beginning of the backe	4	
From the hollowe of the forelegge to the forepart of the breast	18	
The bredth of the forelegge behinde where it ioineth with the belly	9	OR 15:16
His bredth vnderneath	9:20	
Above the knee	16	
At the midknee	17	
Beneath the knee	24	
Above the iointe	23	
Vnder the pasternes	27	
The Corona	13	
The sole of the foote	12	
The hinder legge betweene the pointe of the hippe and the buttockes	8:10	
Vnder the buttockes	12:14	
At the ende of the first muscle of the hippe	5:10	
Ende of the thigh	10	
By the top of the head to the garetto, to the bignesse of the thigh	11	
By the ende of the thigh to the middle of the thigh	13	
Bottome of the heade	24	
Above the iointe	18	
Below the iointe	18	
At the Corona	11	
At the sole of the foote	10	
The stubbe or stumpell of the tayle is	32	
The length of the case of the yarde is	19	





OF THE MEASVRES OF AN
HORSE FROM LIMME
TO LIMME.

CHAP. XXII.

TH^E proportions of this present horse, may also bee measured side-long, for more ease and perspicuitie sake. And first;

From the throatpit, straight to the hinder part of the buttockes
(which is also called the length of the horse:) answering
to the line, reaching from the sole of the foote to the top
of the backe or withers, is

2:7:8

From the top of the necke to the beginning of the throat

12:14

Thence to the necke

5:5

or 5:7

To the throate

7:8

To the throatpit

5:13:13

or 7:13:13

From the beginning of the backe, to the beginning of the fore-leg
backewardest

6:13:13

Thence to the throat-pit

7:7

or 7

From the hollow of the fore-legge, to the beginning of the trunk

3:4

Bottom of the necke to the trunk

4:7:8

Thence to the point of the hippe

4

To the toppe of the buttocke

4

To the midst of the head of the garetto behinde

7

Thence to the midst of the sole of the foote

6:15:15

From the throatpit, to the hollow of the fore-legge

12:15:16

or 15:16

Thence to the middle of the knee backewardest

5

or 5:5

Thence to the sole of the foote before

7:8

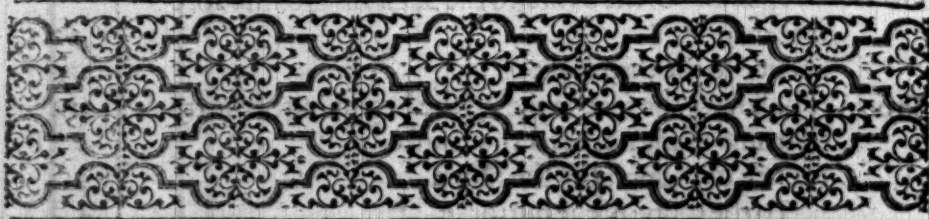
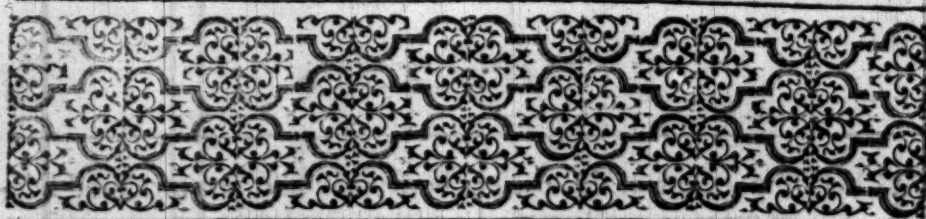
The diameter of the bodie, betweene the midst of the backe
and the belly

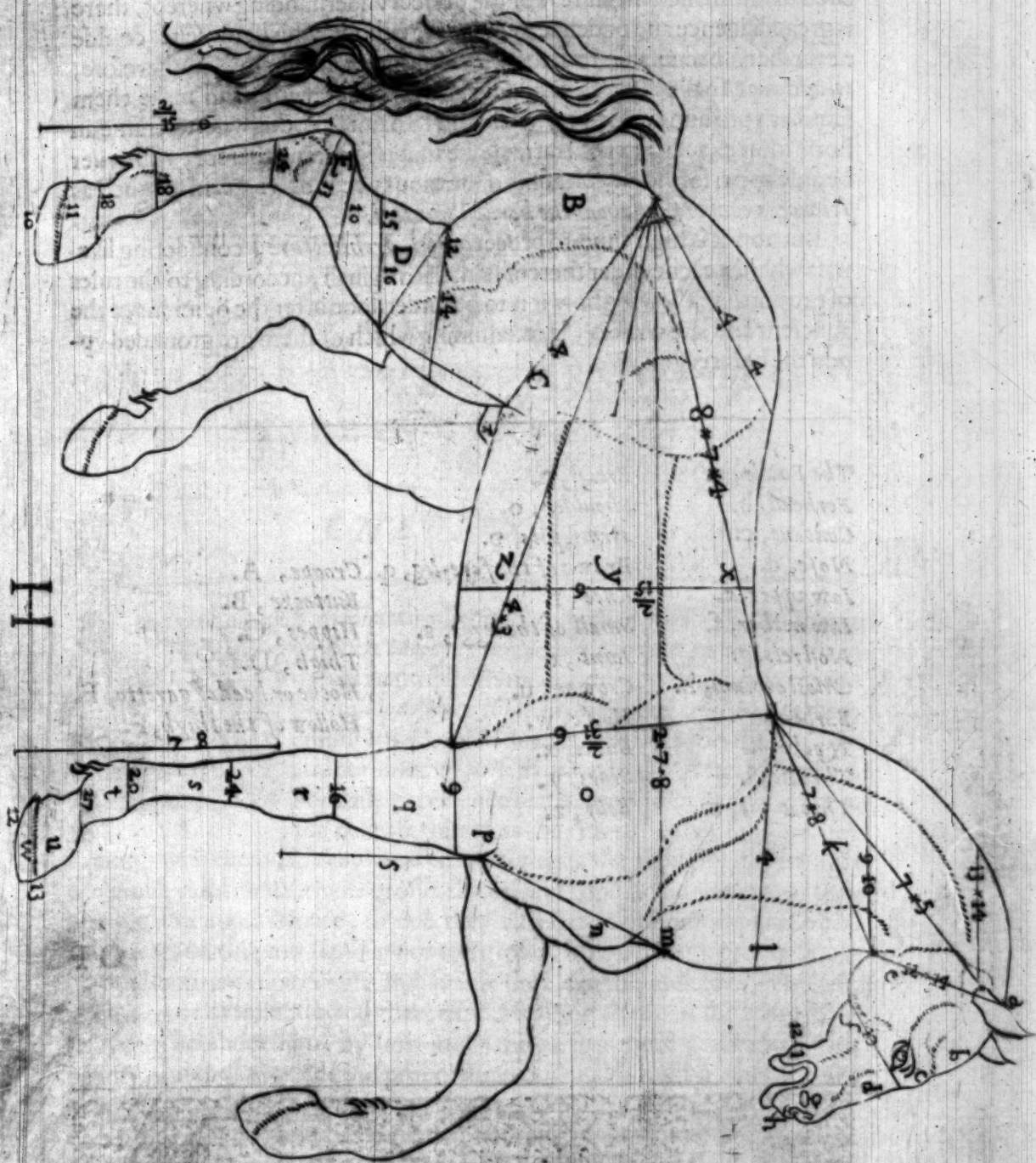
6:15:15

G iii.

From

From the members to the beginning of the buttocks	6:15:15
From the lower end of the buttocks behinde, to the beginning of the thigh before.	9
From the top of the head of the <i>garetto</i> behinde, to the end of the fore-part of the thigh	16
All which measures, are only to be vnderstood of an horse standing side-long For as he standeth fore-right, from the throat-pit to the hollowes of each forelegge is	12:14
From each of these to the middle of the breast	15:16





H

And thus doe I shur vp the proportions of a wel made and sightly horse, euen to the smallest measure. For the perfect vnderstanding whereof, there is great diligence and patience required; without which, my selfe coulde never haue beene able to haue gone through with them. Wherefore, whosoever shall perfectly acquaint himselfe therewith, and make them familiar vnto him, wilbe very well able to paint, or otherwise to frame an horse most exactly: as contrariwise he that is ignorant thereof, will neuer be able to performe any pleasing or gracious peece of worke: in so much as *science is conuersant about the hardest matters.*

But now it is high time to proceede to *Architecture*, considering likewise whence each order thereof hath his originall, according to the rules of proportion: shewing how it is to be vnderstood after the opinions of the auncient and late writers, by examining which of them are grounded vpon the best reasons, &c.

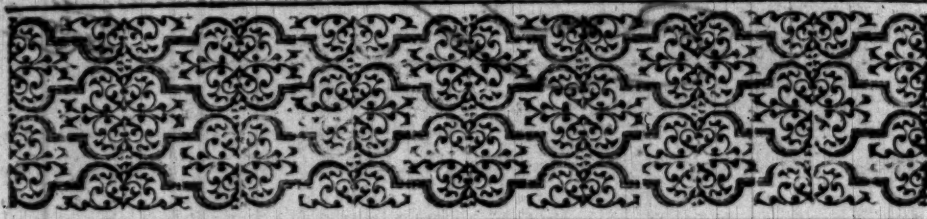
The Powle, a.
Forehead, b.
Concaue, c.
Nose, d.
Jaw vpper, e.
Jaw nether, f.
Nostrils, g.
Moshachium, h.
Barbe, i.
Necke, k.
Throate, l.
Throat-pit, m.

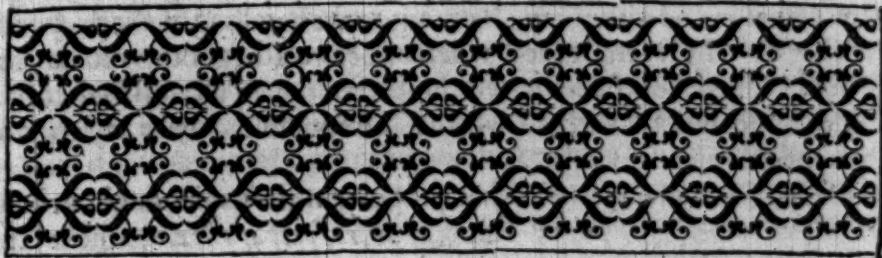
Breast, n.
Shoulder, o.
Arme-pits, p.
Brawn of the fore-leg, q.
Knee, r.
Small of the legge, s.
Joint, t.
Crowne, u.
Hoofe, w.
Backe, x.
Sides, y.
Belly, z.

Croope, A.
Buttocke, B.
Hippes, C.
Thigh, D.
Hocke or head of garetto, E.
Hollow of the thigh, F.



OF





OF THE PROPORTIONS OF THE ORDERS OF ARCHITECTURE IN GENERALL.

CHAP. XXIII.



S in all naturall things, neither *goodnesse* can stand without *beauty*, nor *beauty* without *goodnesse*: so in things artificially framed and composed, nothing can promise *profite* or *comoditie* without *comlinesse*, which consisteth wholly in due proportion: So that profite and commodity, ariseth as well from *Arte*, as *Nature*. For daily experience teacheth vs, that slender, thinne, and delicate things, as they carry neither substance nor strength with them, so they weaken and offende the sight, by dispersing it too much; and contrariwise grosse, thicke, and compacted things, as they be rude and combersome, so doe they also dazell and distemper the eie. But things neither too slender nor too grosse, but keeping a proportionable mediocritie, doe delight and satisfie the eie of the iudicious beholder, as he is more or lesse affected therewith, leauing so much the more contentment behinde them, by how much the party is more acquainted with beauty, and the knowledge of proportions. For although a rude fellowe beholding a beautifull thing, take pleasure and delight therein; yet he cannot so perfectly conceiue thereof, as another who hath skill in proportion. Whence it commeth to passe, that all beautifull and well made things, please all men in generall, as being both pleasant, and profitable, though not equally and after the same manner; the reason whereof is, because each man naturally differeth from another: So that if two speciall good workmen shall make each of them an absolute good piece in all respectes, yet will there appeare manifest difference betweene them, although (I say) both of them bee commendable, sayre, and good. A thing common to all
the

*Lib 6. cap.
44. 45. 46. & 47

the best *Architects* both newe and olde; as shalbe shewed in my * booke of *Compositions*, especially concerning the orders, and partes of buildings: whereof I will say no more now, hastning to the handling of the proportions in hand; The severall orders whereof before I begin to vnfolde, for our better instruction heerein, we must note, that in all workes there is a double consideration, without which it is impossible to make any good or commendable piece of worke.

First then we must obserue, what proportion the worke ought to haue *naturally in respect of it selfe*; secondly *in respect of the eie*; whence the whole beauty and ornament thereof proceedeth, as from the former the vse and commodity, by reason of the strength of the partes thence arising.

As touching the first which is the *naturall*, I hold that it can be no more disposed of without the latter, then this can stand without that: the reason whereof is, because as the whole frame is made for profite, so ought it also to be sightly and well proportioned; which beauty of proportion ariseth necessarily from these two waies, which cannot bee severally disposed of, but the one will exceede the other: for if it should be otherwise, the whole must needes be endangered.

Againe, if we should wholly respect the naturall and proper proportion, it would vndoubtedly followe, that the want of this other part would diminish both the vse and beauty of the worke. As for example, in a wall or colunne furnished with letters or smal histories from the toppe to the bottome; if the letters or histories shall carry their true and naturall proportion, they must be made all of an equall bignesse, and so it will come to passe, that (besides that the vppermost will diminish, offending the eie by seeming smaller) they cannot be so perfectly read, as those belowe may, nor the small figures in the histories be discerned, so that the vse and profite of the picture will be taken away, the decay whereof diminisheth the beauty also; and so shall we loose both vse and beauty.

For which cause, the ancient were wont to make the vpper letters a good deale larger then those belowe, according to the *Perspectiues*: So that in the selfe same draught, they represented the proper proportion of the thing seeming equall to the eie, and so reaped both benefite and pleasure of seeing and reading the letters; as at this day is to be seene at Rome in *TRAJANS* colunne wrought all ouer with histories, in which the pictures seeme all of an equall bignesse, and therefore must needes be larger at the toppe then beneath.

Now for our better information, in matters of greater importance concerning particular buildings, we must vnderstand, that in making orders of pillars vniformely one aboue another if we shall giue them all their proper proportion without regarde to the *Perspectiues*, some of them will seeme too lowe, by reason of the flying and shooting away of the wall aboue the Horizon, notwithstanding they haue their true proportion, &c. Hence we see how the *proiectures* & iuttings out of the *architraues*, *pedestals*, and *cornishes*, hide the vpper parts too much, so that the colunns loose that beauty which the sight ought to receiue.

Againe

Againe, if in imbossed or painted figures placed on high we obserue only this naturall proportion, we shall plainly perceiue that the personages will seeme like Dwarfes or Pygmies. Wherefore I am of opinion, that the ancient gaue not the naturall proportion to their huge *statuaes* and *colosse*, as that at Rhodes, to the ende they might make them fit the eie without offence; for otherwise, the heads standing so high would haue seemed no bigger then the heeles; but by mixing both the proportions together, the members increased by degrees, as the bodies shot vp in height; the like order they kept in their highest *Pillars*, *Obelisces* and such like things: So that the true skil hereof, is one of the chiefest secrets of the Art of Delineation, and the *Perspectiues*: and can truly be vnderstood, but onely of such as are their craft-masters in them both.

Touching the second way, if we should dispose of a thing without his *proper* proportion, hauing onely regarde to the eie, it would easily decay, or prooue but of small continuance: wherefore, in this part it is requisite that we see the things perfectly, as if they were offered to our sight in their equall proportion, because otherwise they being raised higher, would prooue too exceeding large and long, in respect of the point of the ordinary intersection of the visuall lines, and perspective distance; and so one part would not support the other either in height or breadth, & consequently the thing would not please or content the eie.

Now if we shall dispose of a picture without either of these, we shal make most deformed and vnproportionable things. Wherefore in all workes we must be sure to obserue both these waies, first giuing the *proper*, and then the *Perspective* proportion; because the vniting of these two proportions, causeth that commendable grace in the beholding of thinges, which is vnderstood only of the intelligent, and admired of the ignorant. Which the ancient well perceiuing, ordained that one order should sutablely succcede another, according as the worke rose vp in height, so that it gained grace, beauty, and profite. Wherefore in *Colosseo* the *Composite* standeth vppermost, next vnto it the *Corinthian*, then the *Ionick*; and lowermost opposite to the eie the *Dorick*. And after this rule, all the other partes and members follow orderly.

But now I come to the *Architects*, who in the selfe same order haue vfed diuers proportions, as may appeare by the remnants of the olde master-workemen collected by *Seb: Serlius*, by the measures set downe by *Petrucius*; and by those which *James Barocius* hath deliuered; all which differ each from other. For *Petrucius* would haue the plaine square of the *Tuscan* *stylobata* a perfect square; because that forme is the strongest; that of the *Dorick* a diagonall proportion; of the *Ionick* a sesqui-alter; of the *Corinthian* a supra-bipartient; and of the *Composite* a double proportion. Hee would also haue the *Tuscan* *columnne* consist of sixe diameters, in height from the bottome of his base; the *Dorick* seuen; the *Ionick* eight; & so forwardes of the rest, and all their other partes according to the particular discourse of each order.

But *Barocius* hath a newe ready inuention, to measure these orders after
an

an other fashion, and it standeth vpon this generall rule; namely, that the third part of the whole columnne, together with the capitell and base, should giue the iust height of the pedestall, together with his ornamentes; and the fourth part of the columnne should giue the *Architrave*, *Zophorus*, and *Cornishe*. Whence it commeth to passe, that the *Tuscane* pedestall (if we will allowe the *Scapus* or trunke to bee of sixe diameters, according vnto *Vitruvius lib. 4.* with his base and capitell) differeth very much from the proportion now specified, as being too slender; and the *Corinthian* exceedeth a double proportion with his *plinthus* and *base*; which would not haue beene, if they had kept the third part: and so in the other partes hee proceedeth, varying from *Petrucius* very much, although his method bee very commendable. But I will say no more here concerning the variety of these proportions, or of diuers other things which I might speake of to this purpose.

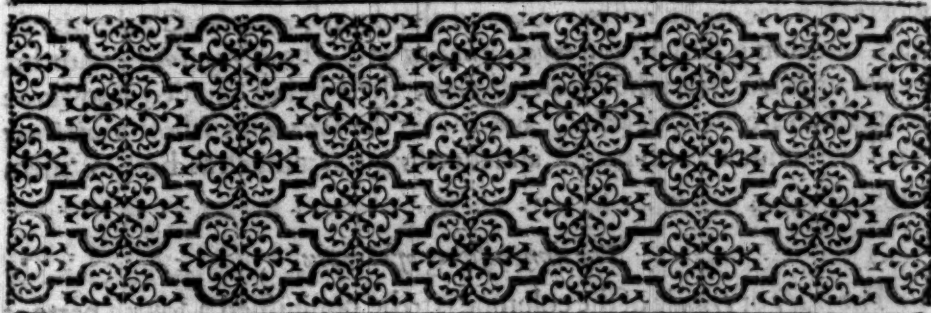
Nowe if any man shall graunt, that these *Architraves*, *Freizes*, and *Cornishes* doe adde a grace and beauty to the columnnes, and yet shall demaund a farther reason, why they must consist of iust so many diameters, and that otherwise they could not prooue beautifull: I answere (as I haue already shewed in the beginning of this first booke) that the *Dores* being at the first to seeke what proportion they should giue their columnnes, considered that a stout well set man, being the certaineft and most sure patterne of all things, was sixe foote high; wherefore in imitation thereof, they made the *Dorick columnne* in height, sixe diameters of the basis of the trunke or shafte.

The *Ionians* afterwarde vpon occasion, purposing to make a columnne both strong and proportionable, translated the *Dorick* columnne from feete to heads, imitating therein the proportion of a stout and strong man; whose body is seuen times the length of the head in height; and so that which before was sixe diameters of feete, they made it seuen heads; and dedicated that order vnto *Hercules*, and then to *Mars* and *Minerua* by reason of a certaine vertue yoide of nicenesse, which they imagined to be in them, not dressing it with curious ornaments, but leauing it substantiall and faire.

Nowe the *Tuscans* followed the first columnne of sixe feete, adorning it with clownish members, and from themselves called it *Tuscan*. The same *Ionians*, farther considering that the goodliest (but most matrone-like) proportion of mans body consisted of eight heads, obserued the measure thereof in their second columnne, making it so many diameters high, but added more beautifull ornamentes then the first *Ionick* had; whose nature when they had waied, they dedicated it vnto *Iuppiter*; and by reason of a kinde of seuerity and strength of hunting to *Diana*; and to *Bacchus* for some other resemblance.

The third columnne called the *Corinthian*, from the country where this proportion was first inuented being drawne from a proper, slender, and tall young woman of nine heads, was lengthned and adorned about the rest with limmes and ornamentes of beauty and sweetenesse, and was dedicated to *Venus*, *Flora*, *Proserpina*, and other Nymphes of the fountaines, to the
Muses

Muses and other Nymphes of the groves (as *Vitruvius lib. 1. cap. 1.* sheweth.) Wherefore we may be bolde, to represent any columnne after the similitude of mans body, which is the perfectest of all Gods creatures; and so shall it neither exceede, nor be defectiue: and so consequently will all the partes which are reduced vnto these proportions, prooue exceeding beautifull: And thus I come to the particular measures of each seuerall order.



OF THE PROPORTION OF THE TVSCANE ORDER.

CHAP. XXIII.



His Tuscan or Rustique order is vsed only in fortes and gates of Cities, as being stronger then the rest: it hath fewer ornamentes, and is of a rude and grosse forme. His proportion (which heere I meane briefly to set downe, omitting the barbarous and Greeke names, and vsing only the vulgar and most knowne termes amongst the *Architectes* of our age) is as followeth.

Scapus.

First the *Scapus* or shafte with his base and capitel is (according to *Vitruvius*) 7 Diameters of his bottome vpon the base.

H j.

Basia

By an oversight, I haue made the scapus shorter then his due, but haue given a line by, of his exact height.

Basis.

The *Base* in height is halfe the breadth of the columnne: deuide this into two equall partes, and giue one to *Plinthus*, A: the other must be deuided into three: giue two to *torus* B: and the other to *regula* C: his *proiecture* D is thus made. Make a circle 1. as bigge as the *base* of your columnne, and placing that within a square two, vpon the outwarde corners of the sayde square draw an other circle, 3. and it giueth you the iust *proiecture*. The *Plinthus* of this *base* only is rounde (according to *Vitruvius*) and all the rest square.

Capitulum.

The height of the *Capitell* is asmuch as the *base*, which being deuided into three partes, one maketh *plinthus*, E; the seconde deuide into foure, whereof three make *echinus* F; and the fourth *annulus* G: the thirde part remaining serueth for *hypotrachelion* H. The *astragalus* I, with his square or *fillet* is halfe the *hypotrachelion*; these being deuided into three partes; two are for *astragalus*, and one for the square K; whose *proiecture* shall bee asmuch as his height, and the *astragalus* asmuch as both of them together.

The diminishing of Scapus.

The *shaft* or *trunke* of the columnne is to be diminished a fourth parte at the toppe; so that the *Capitell* aboue is asmuch as the *trunke* below: where it is called the bottome of the *scapus*, as at the vpper ende, the toppe of the *scapus*.

The *Architraue*, *Zophorus*, and *Cornish*, which are placed aboue the *Capitell* are likewise proportionable.

Architraue.

First the *architraue* L, is as high as the *Capitell*, a sixte parte whereof maketh *fascia* called also *tenia*, M.

Zophorus.

The *Freize* or *Zophorus* N, is as high as the *Cornish*, O.

Cornish.

Deuide the *Cornish* into foure partes: one giueth the vpper *Cymatium* P, the other two the *Corona*; and the fourth the lower *Cymatium* Q. his *proiecture* is asmuch as the height of the *Cornish*: saue that some wil haue *Corona* (for beauty sake) to iutte no farther out then his height. Wherefore the *Cornish* shal iutte out so much the farther, carrying forth the *Cymatium* as much as he is high, excepte the *fascia*: in place whereof you may put a *Cornish* with his square. This *Tuscan* may also be made of * sixe diameters after the manner of feete (as is said) because the *Doricke* consisting of seuen is more delicate.

* This is it which is delineated.

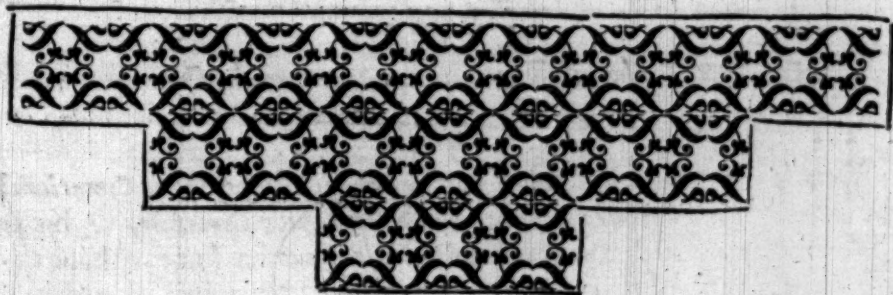
Pedestall.

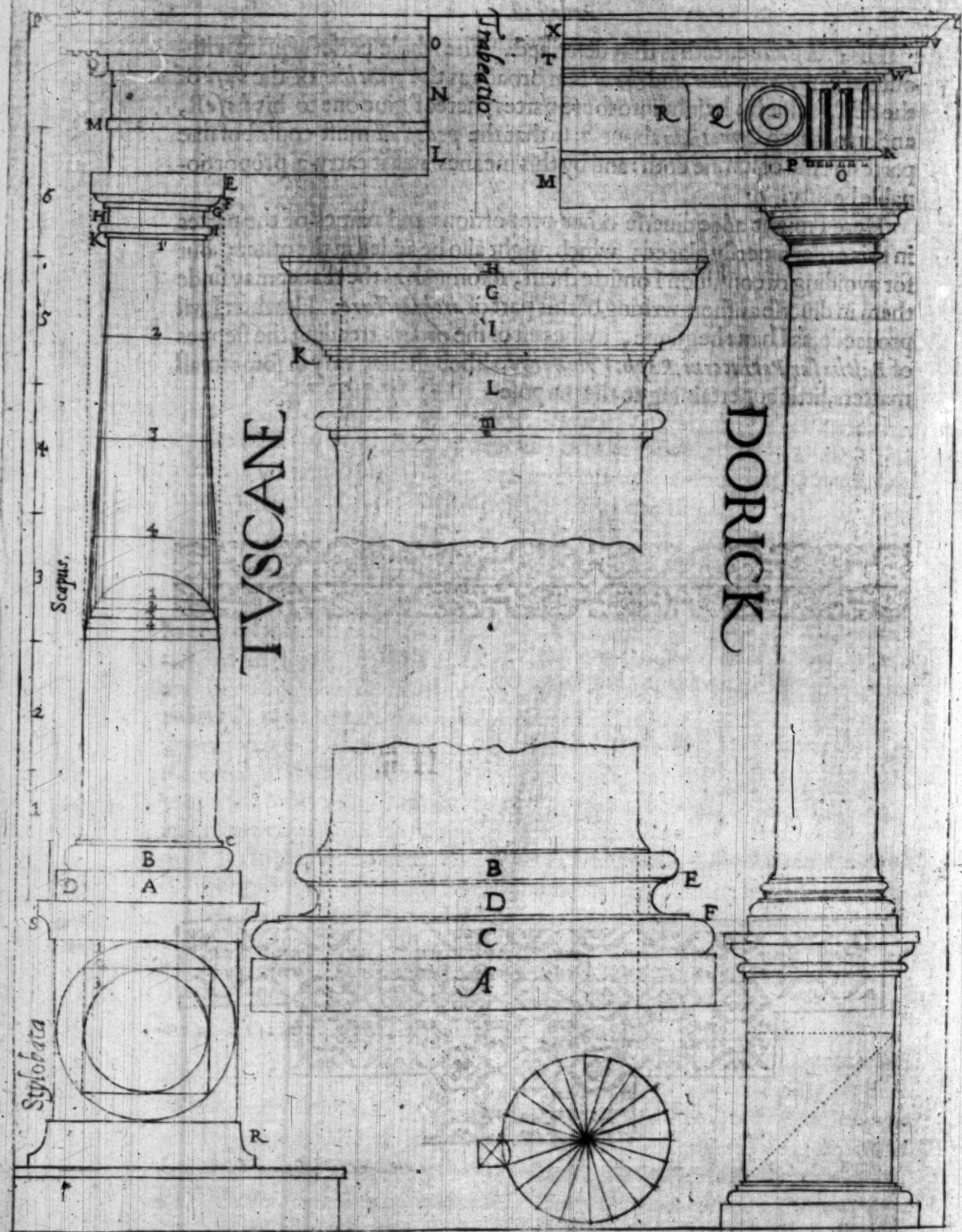
His *Pedestall* beneath is thus described. The whole perfect square without the *base*, *Cymatium*, and *front* is as broad as the *plinthus* of the *base* of the *col*: Deuide his height into foure partes; hereof giue one to his *base* R, and an other to *Cymatium* about S: so that the *pedestall* must consist of fixe partes, as the *columnne* doth: and by this meanes will it carry a proportionable beauty.

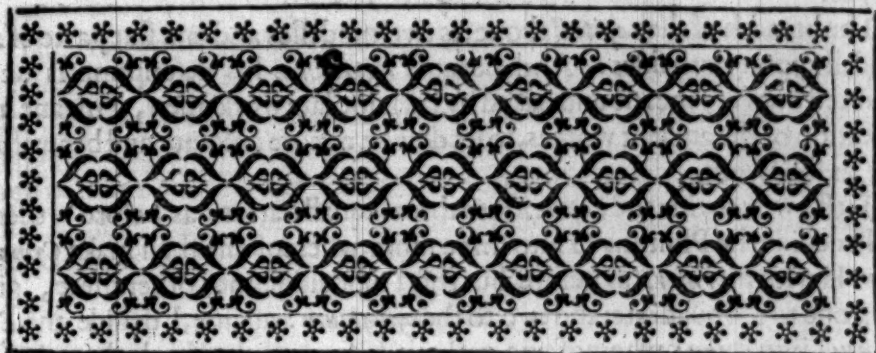
Here I might adde diuerse other proportions and names of the partes in this order diuersly placed; which might also be added in the other; but for avoiding of confusion I omitte them, insomuch as the reader may finde them in diuerse authors writing of this part of *architecture*. Howbeit I wil proceede, as I haue begonne, in the rest of the orders, treading the steppes of *Balthasar Petruccius*, *Raph: Urbine &c*, although they vary in some small matters, little appertaining to the purpose



H ij.







OF THE PROPORTION OF THE DORICKE

CHAP. XXV.



The *Doricke base* is halfe as high as the thicknesse of the col; his *Plinthus A*, is a thirde parte of his height: the rest is deuided into foure partes: whereof one maketh the vpper *astragalus B*, called *torus superior*: the other three are deuided into two equall partes, one for *torus inferior C*: and the other for *scotia D*: deuide this into seuen partes, giue one to the vpper *rile*, called *listello E*, and an other to the lower *F*. The proiecture of the *base* is halfe his height, and so the full diameter of the *Plinthus* is once and an halfe the thicknesse of the colunne. But because *Vitruuius* measureth this order by * models, whom *Petrucius* hath also followed, I purpose likewise to keepe the same course, making the diameter of this colunne at the *base*, to consist of two models, whose height with the *base* and *Capitell* shal be fourteene models: for the *base* being one modell high, and the *Capitell* an other, the *scapus* must needes bee twelue models long.

A modell is
halfe a dia-
meter.

Capitell.

The height of the *Capitell* is deuided into three partes: whereof one maketh *Plinthus G*; wherein is contained the reuered hollowe called *cymatium H*, being the thirde parte of the same square: the other thirde possesseth the *echinus I*, with his steppes like three rulers *K*, all which

H iij.

make

make a third part of *Echinus*; the last thirde parte is given to *hypotrachelion* L, whose hight is at the least a sixt parte of the coll: at the bottome of the *Scapus*.

The breadth of the *capitell* above, is two modelles and one sixt parte of a modell vppon both sides. And because *Vitruvius* his description is accounted but very meane and naked by certaine late workemen, I meane in imitation of the ancient workes, to set downe a more absolute and beautiful one, as followeth.

First I will deuide the *capitell* into three equall partes (as before) then will I deuide the *Plinthus* G into three more, whereof one shall make *Cymatium* H with his *rulers* (as before) but this I subdeuide into other three, giuing one to the quadrate; and two to the *cymatium*: againe, I deuide the *Echinus* I into three; whereof two make it selfe, and the thirde the *rules* or *ringes* K, which being three in number, and each of them deuided in two, make fixe in the whole. The *hypotrachelion* L, and *proiecture* of each part, is as much as their height.

The *astragalus* M vnder the *hypotrachelion* with the *apophigus*, is halfe the *hypotrachelion* and the *apophigus* is halfe the *astragalus*.

Epistilium.

The *Epistilium* or *Architraue* M which is placed vppon the *capitell*, is one modell in height; and is deuided into seuen partes; whereof one containeth *tenia* N: the droppes or belles O; with the *regula* P vnder the *tenia*, are a sixte parte of a modell; this is deuided into foure partes, whereof the droppes take three, and the *regula* one: the droppes must bee fixe in number, hanging vnder the *triglyphi* having two a piece. The length of the *triglyphi* Q, is a modell and an halfe, their breadth a modell: which breadth is deuided into twelue partes, one whereof is lefte on each side for halfe a *gutter*; of the twelue partes remaining, fixe must be giuen to the plaines or flattes of the *triglyphi* viz: two a piece; and foure for the two gutters; two a piece. The space betweene each *triglyphus* is a modell and an halfe; which makes a perfect square called *Metopa* R: which if you list to adorne, you may furnish with *basons*, and *beastes heades*, as the ancient vsed; who therefore placed them in their temples because they killed buls, and vsed basons in their sacrifices. Aboue the *triglyphi* are their *capitelles* S, containing the sixt part of a modell in heighth.

Corona.

Aboue them is *Corona* T with a double *cymatium*; one aboue, V, and the other belowe, W: all which deuided into fve partes, three make the *Corona*, and two the *Cymatia* X; the height of the whole is halfe a modell. Aboue the *Corona* is *Scima* called *gula recta* Y, and it is halfe a modell high, an eighth part whereof makes the *regula* aboue. Deuide a modell into three partes, giue two to the *proiecture* of *corona*. In the bottome whereof aboue the *triglyphi* you shall describe the *droppes*, and betweene the *triglyphi* in the *metopa* thunderboultes.

The *proiecture* of *scima reversa* is iust his height; and so are all the other

ther partes saue *Corona*; vnder which in steede of *cymatium* the *denticuli* are placed.

Flutings.

The *Flutings* or *gutters* of this order must be * 20 in number, hollowed in this sort. Draw a perpendicular line from each side of one of the gutters, then shut vp these two lines with two other sides, which will make an equilateral square, crosse this square with two diagonall lines, and in the intersection of them which is the center, set one foote of your compasse, and describe a quadrant of a circle vpon the large circumference of your *base*, and this giues the true hollowing.

* Bloume
hath 24

Pedestall.

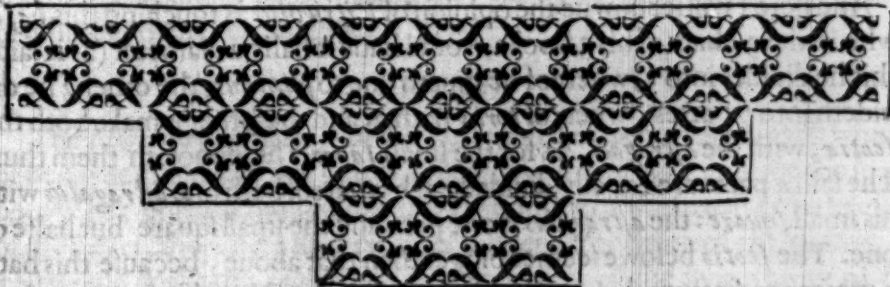
The *Pedestall* is as broad as the *Plinthus* of the *base* of the columnne, his height in the plaine and vnrought part is a diagonall proportion. This deuide into five parts; adde one to *Cymatium* and his parts, and another to the *base*. And so doth the pedestall proportionably consist of 7 parts, as the columnne doth: all which together yeeld a goodly grace to the beholder.

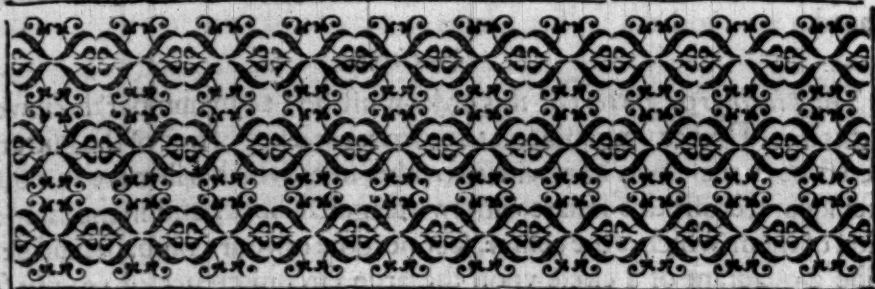
And so I conclude, leauing the more exquisite inuentions of the ancient concerning this order, with their diuers proportions to the more curious *Antiquaries*. A view whereof we may haue at Rome in *Julians* prison: in *Marcellus* his theater; at *Forum Boarium*: in *Verona* at the *Triumphall Arche*; and in diuers other places in Italy, in many goodly fragments of antiquity. Only this by the way is to be noted, that this columnne must be diminished aboue, as much as the *proiecture* of the *apophign* and *astragalus*; because this is as broad as the bottome of *Scapus*.



H iij.

OF





OF THE PROPORTION OF THE IONICK ORDER.

CHAP. XXVI.



ERE it is to be vnderstood, that the *Ionick* columnne is commonly made of 8 diameters, with his *base* and *capitell*: and herein al the late workemen agree; howbeit, *Vitruvius* would haue it 8 and an halfe: each of these, is the true diameter of the bottome of the *Scapus*.

Basis.

The height of the *Base* is halfe a diameter. His *plinth*: A, is a third part of the height of the *base*: diuide the rest into 3 parts: allow one for *torus* B aboue, and an other for the part beneath *torus*, which being diuided into 6, giue one to *astragalus* C, whose small *ruler* D is halfe his height: The square E vnder *torus*, is as much as *astragalus* it selfe: That which remaineth in the middle, maketh *trochilus* or *scotia* F. The other third part which remaines is likewise diuided into 6 parts, one for the lower *astragalus* G, and halfe of one for his square H: giue so much to the square aboue *plinthus*, the rest makes the lower *scotia* I. The whole *proiecture* enery way is an * eighth and a sixteenth part; so that the *Plinthus* on both sides is a fourth and an eighth part of the thickeffe of the col: at the most.

* Which is a
little lesse
then a fifth
part.

And here I will set downe the opinion of *Vitruvius* as touching this *base*: who in the 3 chap: of his 3 booke, would haue it halfe a diameter (as is said) this he diuides into 3, whereof he giueth one to *plinthus*; the other 2 he diuideth into 7 partes, whereof *torus* hath 3, and the other 4 make both the *scotia*, with the *astragali*. As for the small *squares* he disposeth them thus. The said 4 parts are equally diuided; each whereof hath one *astragalus* with his small *square*: the *astragalus* is one part, and the small *square* but halfe of one. The *scotia* belowe seemes bigger then that aboue, because this hath a greater *proiecture* then that, although they be of the selfe same measure. But this may suffice for this *base*.

Capitell.

Capitell.

The height of the *Capitell* is a third part of the diameter of the colunne, the front of the *abacus* K is as broad as the bottome of *Scapus*. Deuide this into 18 partes, and adde hereunto one part more, viz. on each side halfe an one, which in all make 19 partes: then on each side cut off one and an halfe inwards, and let downe a perpendicular line L, containing 9 partes and an halfe: whereof one and an halfe makes *abacus*, and the other 8 downwards make *voluta* or the *scrowle* M; coumpt 4 downwards from *abacus*, and the fifth shall make the *Eye* N: so that from the *eye* downwards there remaine 3, which amount to 8 in the whole. Deuide the *eye* into 6 equall partes vpwardes; then place one foote of your compasse in the vppermost marked with 1. and the other foote vnder the *abacus* turning it downwards till you come to the perpendicular line; thence remooue the fixed foote of your compasse to the opposite diuision beneath marked with 2. and turne it vpwardes till you come to the perpendicular; then alter your compasse to the second marke aboue noted with 3, turne the other legge downwards till you come to the perpendicular; hence mooue your compasse to 4. and turne it vpwardes to the perpendic: then change your compasse to 5. and turne downwards to the perpend: lastly remooue it to 6. and turne it vpwardes till it cut the circular line of the *eye*: within which on each side you maie make a little *rose*.

Now the *fillet* is to be diminished proportionably like vnto the *voluta*; in the making whereof you shall not erre, if vnder the *abacus* you diminish a fourth part of the thickenesse of *Voluta*: howbeit some take it for the thirde parte of the *eye*, and others for the thirde of *Voluta*. But howsoeuer it be, it shall bee marked out aboue, and belowe vppon the perpendicular, for the fourth part of *Voluta*, where it shall bee equally diminished: so that as the *Voluta* shall come neerer together, it shall also be diminished rateably: and for the making of it to winde about proportionably, you must euer seeke out the center in the *eye*, betweene one fourth parte aboue and belowe: and so shal you turne your compasse from the vpper part of the perpendic: to the lower part thereof, proceeding stil vpwardes and downewardes, and finding out the right center of one point of the *fascia* to another, pointed out with a thirde or a fourth part as you please. And this I take to be the readiest and most certaine order of making the *Voluta*; the true description whereof is harder then men imagine.

Flutings.

The *Flutings* or *gutters* † of this col: must be twenty foure, each whereof being deuided into five partes, foure make the *gutter*, and one the space betweene; drawe a straight line from the inside of the space on either side of the *gutter*, and where they crosse is the center or depth of the *gutter*. If you would make the *colunne* bigger by reason of the flying away of the *Fluting*, you may make 28.

Scapus

Scapus.

The *Scapus* of the columnne reacheth vp to the straight line O, at the bottome of the *eie*; howbeit *Vignola* would extend it to the middle of the *eie*, & this is to be vnderstood of the *apophigis* P, and *astragalus* Q, which are as much as the *abacus*. The *voluta* vnder *abacus* besides the *fillet* and *astragalus*, is double the *apophigis*; and the *voluta* is as much as from the top of *astragalus*, to the bottome of *voluta*, but hereof sufficient.

Architraue.

Now if the columnne shall be betwixt 12 and 15 foote high, it will require an *architraue* R, of halfe the thickeffe of the bottome of the *scapus*. If betweene 15 and 20, you shall diuide it into 13 parts, whereof one giues the *architraue*: If betweene 20 and 25, diuide it into 12 and an halfe, and one giues the *architraue*: if betweene 25 and 30 diuide it into 12 parts, whereof one giues the *architraue*: and so according to the height you shall fit the *architraue*; to the ende that it seeme not too slender, by reason of the great distance, when we looke vpwards; nor too grosse and huge, when it is neerer. Hauing thus framed your *architraue* according to his iust height, diuide it into 7 equall parts; giue one to *cymatium* S, whose proiecture is as much as his height. The rest diuide into 12 partes, giue 3 to the first and lowest *fascia* T, 4 to the second and middlemost V, and 5 to the third and vppermost, W. The thickeffe of the *architraue* belowe, is answerable to the top of the *scapus*, and aboue to the bottome of *scapus*.

Zophorus.

If you will garnish the *Zophorus* or *freize* X with workes, you shall make him a fourth part higher then the *architraue*, but if you leaue him plaine, a fourth part lesser. The *cymatium* Y aboue the *freize*, is a seuenth part of the height of the *freize*, whose proiecture is as much as his height.ouer which are the *denticuli*, Z. whose height is as much as the midle *fascia* of the *architraue*; their proiecture is likewise as much as their height. Their front a, is twise the breadth of their height; the hollow b betweene the *denticuli*, is a third part lesse then the bredth of the space betweene. The *cymatium* c aboue them, is a sixth part of their height.

Corona.

The *Corona* d with his *cymatium* e, is the iust height of the midle *fascia* or *denticuli*. The proiecture of *corona* and the *dentelli*, is as much as the *freize* with his *cymatium*.

Scima.

Scima f is halfe an eighth part more then *corona*, whose litle square g, is a sixth part thereof: his proiect: as much as his height.

Pedestall.

Pedestall.

The front of the Pedestall is as much as the *plinthus*; the height of the smoothe plaine square is a *sesquialter* proportion, i. once and an halfe the breadth; and is deuided into 6 parts, vnto which adde one sixth part for the *base*, and an other for the vpper *cornish*; so that the *pedestall* and the whole *columnne* are proportionable each to other, consisting of 8 parts a *piece*.

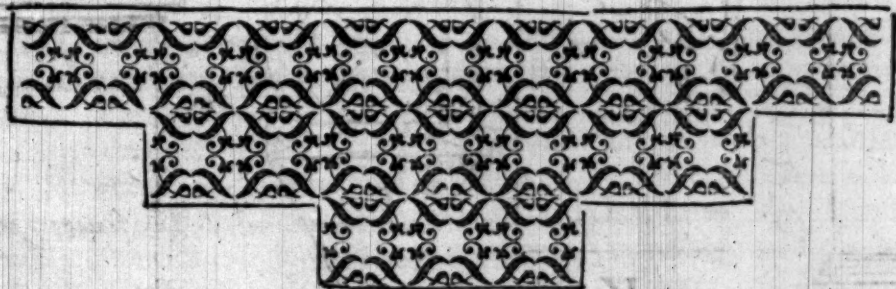
And here we must vnderstand, that those proportions of the *Ionick* order are set downe but in generall; for they may be augmented and diminished at the discretion of the *Architect*, after the exāple of the ancient, of whose workes there are many *Ionick* pieces to be seene, but especially in *Marcellus* his *theater*, and diuers other places something different one from another. Whereof we haue many of the fairest, delineated by *Petrucius* in *Serlius* his booke: where he setteth downe a new and most beautifull kinde of proportion of the *architraue*, *freize*, and *cornish*, making the height of them all three together, a fourth part of the height of the *columnne*, which *Vignola* doth also, and in all the other orders too.

Petrucius
his archi-
traue.

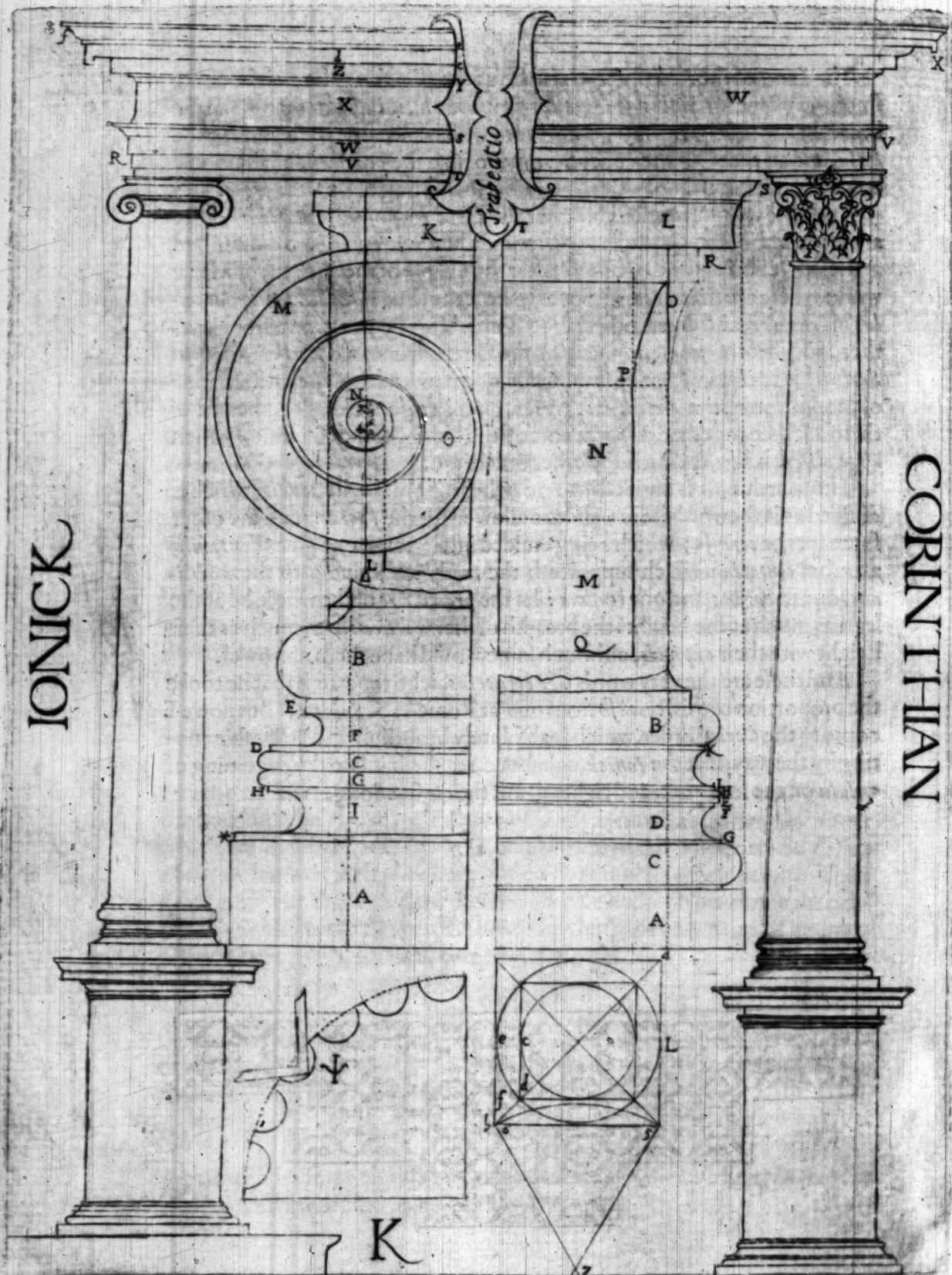
The fourth part is diuided into 10. whereof 3 make the *archit*: which is diuided as is shewed before; and are allowed for the *freize*; and the other foure for the *cornish*; which being diuided into 6 parts, one giues *denticuli*; an other *cymatium* which supporteth the *modilions*; giue 2 to the *modilions*, one to *corona*, and one to *sima*: let the *proiecture* of the whole be at the least as much as the height: the breadth of the *modilions*, is as much as their height with their *capitels*, although some would haue them narrower.

And these are the very words of *Petrucius*, who reporteth that he tooke the proportion of this *cornish* from one at Rome in *S. Sabina*. But nowe I come to the *Corin*: order, which is absolutely beautifull and profitable; noting by the way, that the *Ionick*, col: aboue, reacheth iust to the beginning of *voluta* on the fore-part, and right against the *eye* side-long.

OF

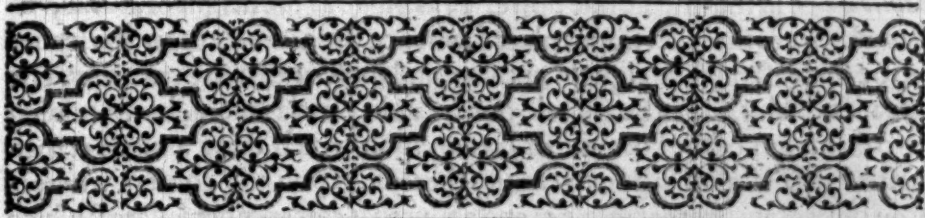


IONICK



CORINTHIAN

Trabeatio



OF THE PROPORTION OF THE CORINTHIAN ORDER.

CHAP. XXVII.



THE *Corinthian* order (which I haue shewed to bee taken from the imitation of dainty Virgines, who are nimble and quicke, by reason of the tendernesse of their yeares, which maketh their limmes slender, and therefore more capeable of pleasing and comely action) hath generally nine diameters of his *scapus* in height; halfe his diam: maketh his *Base*, which being *Base* deuided into foure partes, giue one to *plinthus* A, and

deuide the rest into foue, whereof one maketh *torus superior* B, being a fourth part lesser then *torus infer*: C, the rest deuide into two equall partes; one giueth *scotia inferior* D, with his *astragalus* E; and two *squares* F, G; this *astragalus* is a seuenth part of *scotia*, and each *square* is halfe the *astragalus*; the other part is so deuided, that the *astragalus* H, is a sixt parte of the whole, and his *square* I, halfe the *astragalus*; but the *square* K, vnder *torus superior* one thirde part bigger then the other. His *projecture* is made after the rule of the *Ionicke* order, and if he be placed vpon a plaine, after the *Doricke* handled before.

Capitell.

The *Capitel* is as high as the diameter of the bottome of *scapus*: his *abacus* L, is a seuenth part of the height; deuide the rest into three equal parts, giue one to the leaues below, M, the second to those in the middelt, N, and the thirde to the *canlicola*, O, called otherwise *volute*, and of the *Tuscanes Viti- ei*. Betweene *canlicola* and the leaues there is a space P, lefte for the smaller leaues, from whence the *canlicola* grow. The *capitell* being first made naked (without leaues) must haue his lower part Q, iust as bigge as the top of *scapus*. The *fillet* R, vnder *abacus* is halfe as high as *abacus*, which being deuided into 3 partes, giue one to *cymatium* S, and his *square*; and the other

two for *abacus*. Vnder the foure hornes or corners of *abacus* are the bigger *caulicula*, & in the middle one flower T, as bigge as the height of *abacus*, vnder which are the lesser leaues placed, whence the *caulicula* grow: the leaues in the middest must be eight in number, and those vnderneath as many. The breadth of *abacus* is to be founde out by a diagonale line a, b: containing two diameters of the bottome of *scapus*, vpon which draw a circle c: then cast a square d: about the extremities thereof; vpon the corners whereof you must draw another circle e: and about that cast another square f: which (according to *Vitruvius*) giueth the true *proiecture* of *abacus*. Hauing done this, open your compasse to the width of one of the sides of the greater square 5, 6: and keeping them at that width set one foote vpon 5: and drawe a piece of a circle towards 6: then remouue your compasse to 6: and draw like wise towards 5: and where the lines cut 7, there place one foote of your compasse, and aftervvardes draw the other through the corners 5: and 6: which will giue you the true *proiecture* of the sides (which order you must keepe in the other three sides) and so shall you finde how the *abacus* reacheth out as farre as the *Plinthus* of the *base*; and if you drawe a line from the *proiecture* of the *abacus* vnder the *capitel* vnto his *horne*, there shall you finde the *proiecture* of the toppes of the bigger and lesser leaues to be exactly ioined together with the *caulicula*, by meanes whereof this *capitel* will be faire and choice by reason of this goodly proportion. Howbeit *Vignioli* (vpon what reason I know not) maketh the *proiecture* of the bigger leaues farther out then the *hornes*, which because they seeme too short and drawne in, haue often giuen occasion to many excellent workemen, to call these *capitels bertonis*, as you would say crop-eared.

Architraue.

As touching the *architraue*, *freize*, and *cornish* (inasmuch as *Vitruvius* maketh mention but only of the *Mutuli* or *corbels*, which belong alwel to al other orders as to this) I meane to follow the directiō of *Balthasar*: who first deuidenth the columnne with his *base* & *capitel* into 4 parts, whereof one maketh the *architraue*, *freize* & *cornish*: this fourth parte he subdeuidenth into 10, whereof 3, giue the *architraue* V, which is likewise deuidenth like that of the *Ionicke*, saue vnder the *fascia* he placeth an *astragalus*, containing an eighth part of *fascia*, and vnder the vpper *fascia* another *astragalus*, containing likewise an eighth part of the same *fascia*, the other three parts are allowed for the *freize* W, and the other 4 for the *cornish* X, which must bee deuidenth into nine, whereof one giueth *cymatium* aboute the *freize*, and two *echinus* with his *square*, the other two the *mutuli* with their *cymatium* reuerf: the other two make the *cornish*, & the last 2 *simarecta* with his *cymatium*, which is a fourth part thereof. And if you vwill make the *cornish* without *mutuli* it must be done thus. * First the *architraue* V, is halfe a diameter, & the *freize* W (because it is garnished) is a fourth part bigger then the *architraue*. The *cornish* X, without the *cymatium* of the *freize* is as high as the *architraue*, so that the height of the whole is lesse then a fift part of the length of the *col*: which must be wrought with *flutings* or gutters like the order of the *Ionick*, which *flutings* must be filled vp with *astragali* from the 3 part downewards.

Pede.

* It is this which is drawne.

Pedestall.

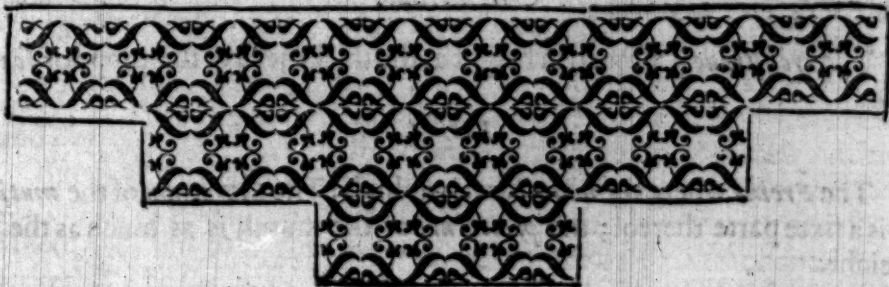
The breadth of the *Pedestall* is as much as *Plinthus*; deuide this breadth into three partes, whereunto adde two of the same bignesse, and it giueth you the height of the *Pedestall* without the *Cornish*, which is a proportion called *suprabipartiens*. His *cornish* is thus made: the height of the plaine of the *Pedestall* is deuided into seven partes, whereto adde two, and one maketh the *base*, and another the *Cornish*, whence arise nine partes answerable to the nine of the *columnne*.

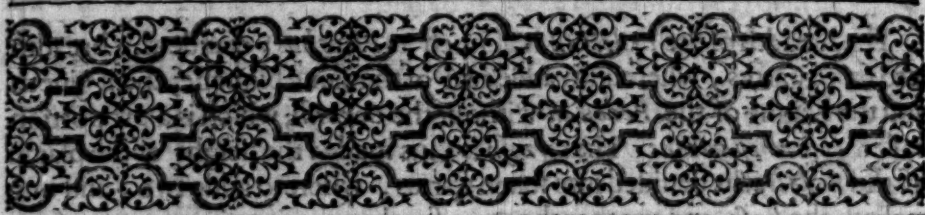
Now although this bee the generall order of the *Corinthian*, yet notwithstanding the partes thereof may be varied, as vppon occasion the ancient haue done; neither the partes alone, but euen all the other proportions also; like as the whole order it selfe may bee altered according to the necessitie of the place where it is to stande. For the selfesame thing (as I haue shewed before) may bee disposed of after one sorte on high, and after another below.



I ij.

OF





OF THE PROPORTION OF THE COMPOSITE.

CHAP. XXVIII.



Base.

HE order of the *Composite*, called also the *Latine* and *Italiã* worke from the *Romanes*, who were the first inventours thereof, hath his *columnne* with the *base* and *capitell* tenne diameters high. The height of whose *base* is halfe a diameter, agreeing with the *Corinthian* *base* in all respects.

Scapus.

The *scapus* is fluted like the *Corinthian*, and may also be guttered like the *Ionicke*.

Capitell.

His *Capitell* is like the *Corinthian*, with *voluta* bigger then the *Corinthian* *caulicula*.

Architrave.

The *architrave* is as much in height as the thickenesse of the toppe of *scapus*.

Freize.

The *Freize* where the *mutuli* are, is as high. The *Cymatium* of the *mutuli* is a sixte parte thereof; the *proiecture* of the *mutuli* is as much as their height.

Corona.

Corona with his *Cymatium* is as high as the *architrave*; which being devided into two partes one maketh *Corona*, and the other his *Cymatium*, his *proiecture* is as much as his height.

Pedestall

Pedestall.

The height of the *Pedestall* is twice his breadth: (meaning the plaine square) which being deuided into eight partes, adde one for the *base*, and an other for the *cornish*. And so is this *Pedestall* also correspondent to the *columnne*, consisting of tenne partes.

And this is the generall proportion of this order: therefore called *Composita*, because it is compounded of all the other orders. And is diuersly to be garnished with sundry limmes and members of liuing creatures, and *fillets*, as is to be seene at *Rome* (amongst many other things) in *Transtevero*, in a *Capitell* composed of the *Doricke*, *Ionicke*, and *Corinthian*; whose *abacus* and *Cymatium* was *Doricke*, his *voluta* and *flutings* *Ionicke*, his *astragali* and *leaves* *Corinthian*. His *base* likewise much beautified with a double *torus* *Doricke*: his two *scotie*, and *astragali* with other curious worke, *Corinthian*. Again, in *Basilica del foro transitorio*, we finde a *Capitell* bearing in steede of *caulicula* an horse with winges made of leaues; and all his other partes from the shoulders backwardes suteable, which sheweth it to bee compound besides many other varieties to be found in this order: Wherein *Albert Durer* hath shewed himselfe most conceited, in his printe of the gate of *Honor*, which is harde to be gotten.

The diminishing of scapus.

The generall rule of diminishing each order (which may be taken from the *Tuscane*, whose toppe is lessened a fourth part) is, as followeth. Deuide the *scapus* into three equall partes, let the whole thirde part which is lowermost remaine leuell. Deuide the other two partes into foure equall partes by transferre lines 1, 2, 3, 4; then vpon the line of the lowermost thirde parte drawe a semicircle, thither let downe a perpendicular on each side from the extremities of the *Capitell*; then measure on either side inwards an eighth part, which in the whole will make a fourth parte of the breadth; vnto this eighth part let downe two perpendiculars from the lowermost square of the *Capitell*; then deuide the nethermost part of the semicircle into 4 equal parts by foure crosse lines marked 1, 2, 3, 4: then let downe a line from the lower square of the *Capitell* marked with 1, vnto the line 1, in the semicircle; then from the crosse line 2, let downe another to the line 2, below, and so forwardes from 3, to 3, and from 4 to 4. this doe on both sides, and so haue you the perfect diminishing of your *scapus*. Which rule, according to *Petrucius*, serueth for all the rest, though *Vigniola* alloweth it only for the *Tuscane* and *Doricke*; which shooting vp higher is diminished a fift part.

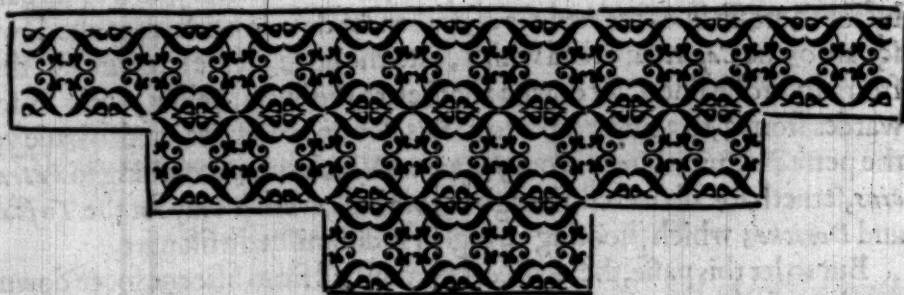
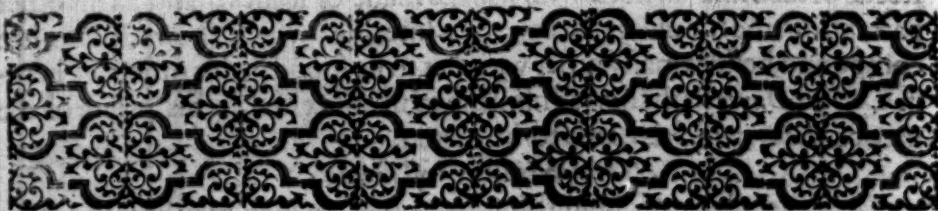
See this in
the table L.

But to let this passe, the *Ionicke* is diminished from fifteene foote downwardes, a sixt part in the toppe of *scapus*: and if any more (which feldome falleth out) it is to be done according to the proportion of this (as *Vitruv* writeth.) The *Corinth* is diminished from sixteene foote downwardes a sixt part. The *Composite* from the middest of the *scapus*, betwene the bottome of *Plinthus* and the toppe of *scapus* vpwardes, is carefully to be diminished asmuch as the proiecture of *torus* at the top of *scapus*; whose quantitie is to be taken without his *proiecture*, asmuch as the height of the square; as is saide in the *Corinth* order.

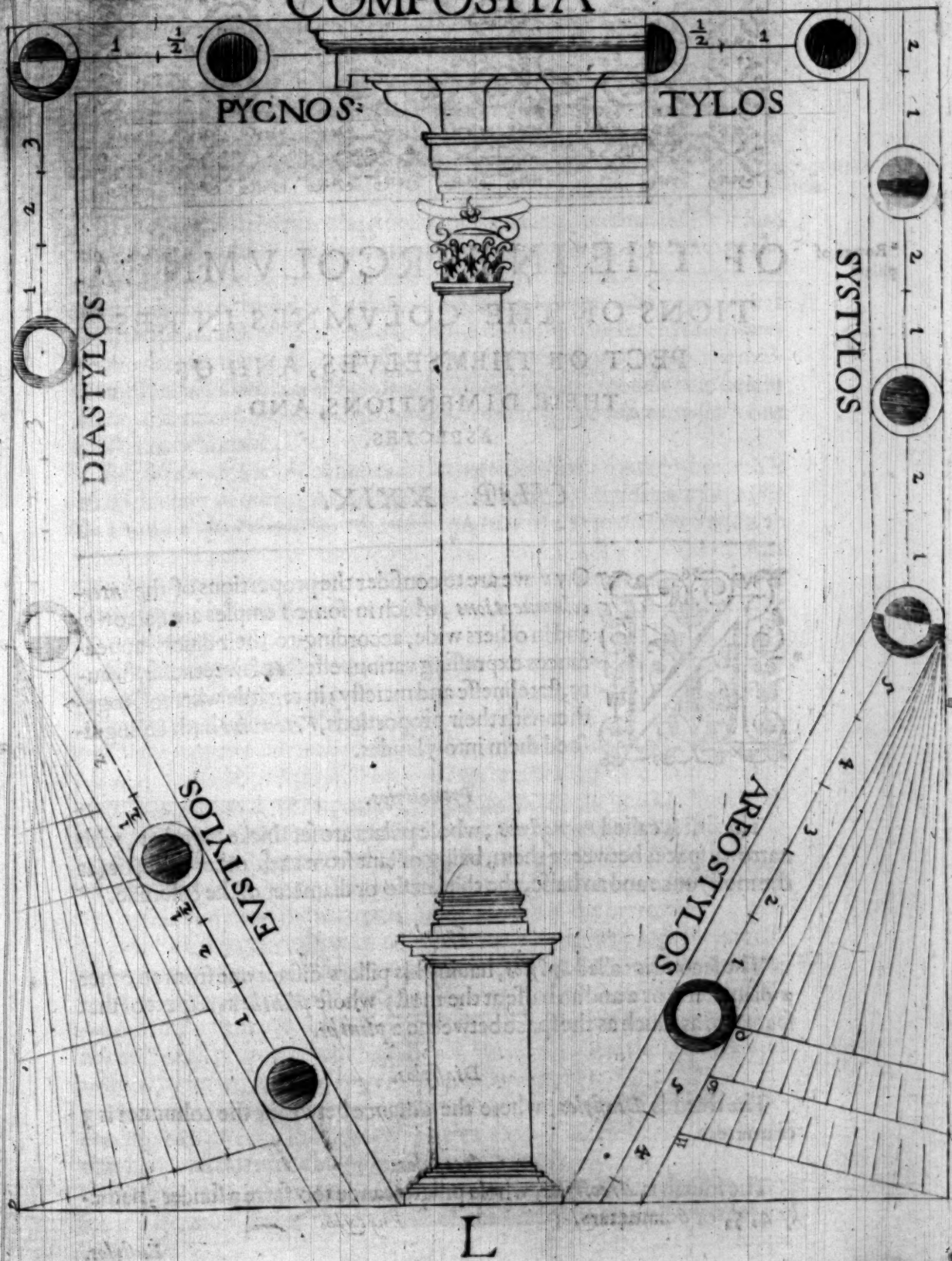
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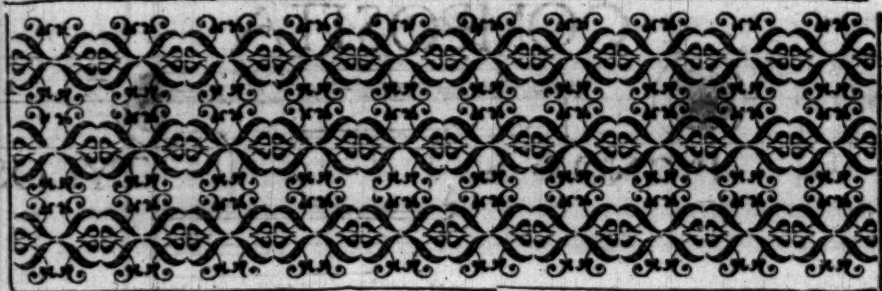
THE FIRST BOOKE

Howbeit, if any man list to diminish them otherwise, hee may, so hee swarue not too much from this rule. For in this we haue more liberty then in any of the rest; as may appeare in the *Flutings*, as diuerse haue taught. And because the *columnes* are made to swell out more about their thirde part, then at the bottome of *scapus*, but especially the *Corinthian* and *Ionicke*, *Vigniola* hath taught a most ready way for the making of them, in the last of his orders, as an inuention of his owne; where hee also sheweth howe to make wreathed *columnes* after the manner of those in *Salomons Temple*.



COMPOSITA





* Rows of
pillars.

OF THE INTERCOLUMNEA-
TIONS OF THE COLUMNS IN RES-
PECT OF THEMSELVES, AND OF
THEIR DIMENSIONS, AND
ASPECTS.

CHAP. XXIX.



Ovv we are to consider the proportions of the *intercolumnations*, which in some Temples are narrowe, and in others wide, according to their diuers appearances expressing various effects of sweetnesse, beauty, stateliness and maiesty; in regarde whereof, together with their proportions, *Vitruvius* hath distinguished them into 5 kinds.

Pycnostylos.

The first is called *Pycnostylos*, whose pillars are set thicke together, with narrowe spaces betweene them, being distant from each other once, or (at the most) once and an halfe, the thicknesse or diameter of the columnne.

Systylos.

The second is called *Systylos*, hauing his pillars distant one from an other 2 diameters, or 2 and an halfe at the most; whose *plinthis* in respect of that space, are as much as the space betweene 2 *plinthis*.

Diastylos.

The third is *Diastylos*, where the distance betweene the columnnes is 3 diameters.

Areostylos.

The fourth is *Areostylos*, whose pillars stande too farre a sunder, namely 4, 5, or 6 diameters.

Eustylos.

Eustylos.

The fifth and last is *Eustylos*, serving as well for use as beauty, and is the fairest and safest of all the rest; because the space between the columnnes is 2 diameters and one fourth part: Now the middle *intercolumn*, as well in the *fronte* as behinde, shall containe 3 diameters, and so (according to *Vitruvius*) it will haue, not only a pleasant prospect, but also a commodious entrance without all hindrance, with a large walke &c. Take this then for a
 A generall rule.

If the *fronte* of the place be 4 columnnes broad, you shall diuide it into eleven parts and an halfe, excepting the margents and proiectures of the *bases*; If of 6, into 18: If of 8, into 24 and an halfe: and of these partes, let the place of 4, of 6, and of 8 columnnes be in the *fronte*: take one and that shall be the modell of the thickeesse of the columnne: and each *intercolumniation* except the middlemost, shall be 2 models and one fourth; the middlemost *intercolumn*: as well before as behinde, shall be 3 models: the height of the columnnes 8 and an halfe: by which diuision the spaces will prooue most proportionable.

But in *Areostylos* the columnnes are otherwise raised: for their breadth is an eighth part of the height. In *Diastylos* the height is 8 and one 2; in *Sistylos* 9 and a 2: In *Pycnostylos* 10: and in *Eustylos* like as in *Sistylos* 9 and a 2; whereof one part makes the diameter at the bottome of the *scapus*. And thus by part you may conceaue of the whole reason and method of the *intercol*: for as they increase in proportion, so they must be augmented by their diameters.

For (as *Vitruvius* teacheth) in *Areostylos*, where the *intercolumn*: is very large, if the diameter shall be the ninth or tenth part of the height, the columnne being so thinne, will appeare slender and weake; which will not fall out in the narrowe *intercol*: of *Pycnostylos*, whose columnnes standing thicker may be made higher. Wherefore, we must haue a care so to proportion these workes, that we prouide both for the beauty and commodiousnesse thereof. Whereunto we may be sure they haue respect, who (in such workes as haue square *intercol*:) vse to place very large *Pilasters* of *rustique* worke; and in those of a *sesquialter* proportion or the like, the strongest *Tuscan* columnnes; in the narrower, *Dorickes*; and in the narrowest *Corinth*: Wherefore, it is generally to be obserued that where the spaces be largest, there are the biggest columnnes required, and where narrowest, the slenderest: and consequently neither *Corinthians* in the largest roomes, nor *Tuscans* in the narrowest, are to be admitted. All which is to be vnderstood, not only of all proportionable columnnes, but also of all other supporters, as *pilasters*, *termini*, *balaustris*, *longe mutuli*, or *corbels*, &c.

Farthermore it is to be noted, that each columnne is to be diminished according to his height in respect of the eie; sauing when he riseth so high, that his owne distance diminisheth him sufficiently.

Againe, the subtile *Vitruvius* teacheth vs, that if the columnne be 15 foote, we must diuide the diameter of the *base* into 6 parts, whereof the
 toppe

toppe of the col: vnder *apophygis* shall haue 5; if from 15 to 20 foote, the base must be diuided into 6 parts and one 2, whereof the toppe must haue 5 and one 2: if from 20 to 30, then the *base* of *scapus* shall haue one senenth part more then the toppe: if from 30 to 40, then the base being diuided into 7 and one 2, the top shall haue 6 and a 2; if from 40 to 50 foote it shall be lesse in proportion, viz: the base not aboue an eighth part bigger then the toppe. So that it is to be diminished by degrees to halfe the bignesse of the first. And this is the true and exact proportion of the *intercolumniations*, in respect of their columnes, and betweene themselues, together with their height and diminitihings.

Now because all *buildings*, *palaces*, and *temples* ought to be proportioned and beautified, as well in their inward partes as without, (after the example whereof all other houses of rich or poore are to be ordered:) therefore it is not seemely that a building should be well garnished without, and rude within, or of one order without and another within: by which meanes the proportions of the parts, distances, porches & windowes would prooue vsutable. For better vnderstanding whereof, we must note that the olde Grecians made 7 principall *aspects*, which they named from the excesse or defect of the columnes; to the ende that according to the proportion of them, the rest might be built.

Anta.

The first (according to *Vitru.*) they called *Anta*, as you would say the *fronte* in the *pilasters*. Where the small *pilasters* are made in the corners, which are also from their owne name called *Anta*, and square *counterforts*, betweene which in the midst, 2 columnes stand out forwardes, vpon which the *frontispicium* lies.

Prostylos.

The second they called *Prostylos*, as it were the face of the columnes: it hath all things which the former hath, and moreouer 2 columnes ouer against the *pilasters* at the corners, vpon which lieth the *frontispicium*: and this *aspect* is the first addition to the foresaid single one, meaning only fore-right.

Amphiprostylos.

The third is *Amphiprostylos*, because in it there is added to the second the hinder part together with the columnes and *frontispicium*, as you would say 2 heads and 2 *frontes* of columnes.

Peripteros.

* *Alatr.*

The fourth is *Peripteros*; that is * *Iled* and invironed about with columnes: hauing before and behinde 6 columnes: and on either side 11 reckoning the corner pillars, all which are so placed, that there is rounde about as much space betweene the col: and the wall, as is betwixt each column; so that a man may walke round about the *Celle*.

Pseudoi

Pseudodipteros.

The fifth is *Pseudodipteros*, that is a deceitfull appearance of 2 orders of col: which are so placed, that both in the *fronte* and behinde, there bee 8 columnes; and on each side, with the corner pillars 15. But the wals of the *fronte* and hinder parte of the *cell* are opposite to the 4 middle pillars: and so the space betweene the wall round about, and the vttermost order of col: is 2 *intercol*: and the breadth of the feete of the columnes.

Dipteros.

The sixth is *Dipteros*, having 2 orders of col: round about, making as it were a double porche: it hath before and behinde 8 columnes, but on the sides round about to the *cell* or *temple*, 2 orders as is said.

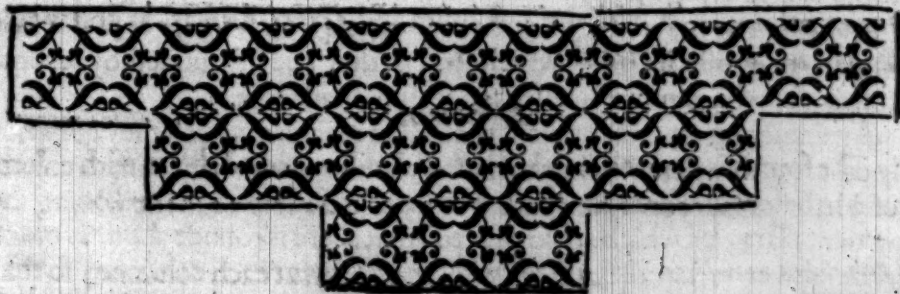
Hypethros.

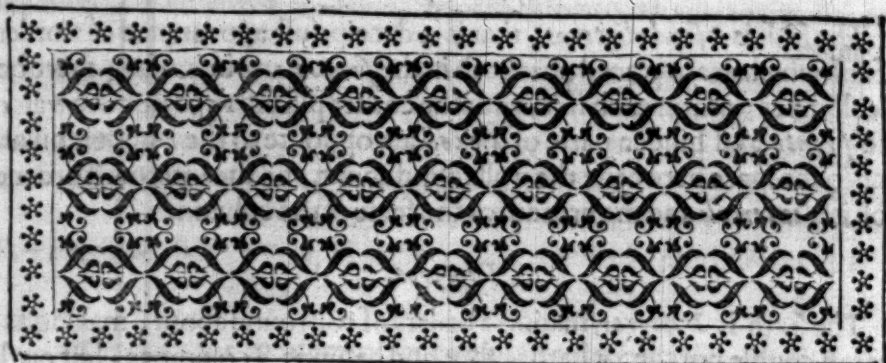
The seuenth is *Hypethros*, that is vncouered to the aire, having 10 columnes in the *fronte*: in the rest it is like *Dipteros*: but within it hath a double order of columnes in height remooued from the wals about, like the porche of *cloysters* called *peristilij*, his middle part is open at the top, having dores to go in both before and behinde.

And in this sort haue the ancient Grecian *Architectes*, together with *Hermogenes*,* *Mnesius* and diuers others, inuented and ordered the proportionable agreement and admirable harmony of the partes of mans body, both in respect of each other, and of the whole; without which it is impossible to make any thing of worth. *VVhereas therefore euery one of vs carrieth about him a modell of these proportions, let vs not thinke the time lost, which is spent in learning how to know our selues.*

* Whether this be an *Architects* name or no it is not euident. Philander upon the place in the third of *Vitruvius* cap. 1. giueth this note. The place is: *Et Apollinis Amnestictacta*, certaine printed coppies haue a *Manesctac*: a Manuscript at Bononia, hath a *Mnesic*: and so I finde in one printed at Venice 1511. The Ital: coppie with *Dan: Barb: Com:* hath da *Mnesic*, whom it seemeth my ancestor followed: but with Philander, I finde no certainty.

HOW





HOWE THE MEASVRES OF
SHIPS, TEMPLES AND OTHER THINGS
WERE FIRST DRAWNE FROM THE IMI-
TATION OF MANS BODIE

CHAP. XXX.



OREOVER from the proportion of mans body (the most absolute of all Gods creatures) is that measure taken which is called *Brachium*, wherewith all things are most exactly measured, being drawne from the similitude of a mans ^a *Arme*; which is the ^b third part of his length and breadth, and the *arme* containeth 3 hands or spans.

There are also 2 other kindes of measures in mans body vsed by the *Geographers*, the one a *Foot*, and the other a *Pase*, drawne likewise from the foote and pase of a man. These were first inuented to measure the earth withall; because it was troublesome to bowe downe the arme in measuring thereof. This *pase* was diuided into 12 parts; for sixe ^c grosse fingers make a foote, and 2 feete a pase: each ^d *pase* containeth 12 fingers or grosse inches, which may farther bee subdiuided by seconds, thirds, fourths or more or lesse, as occasion shall serue.

Againe, from man the ancient tooke that measure, which they commonly cal a ^e *Palme* wherewith they measured al things; which measure consisteth of 3 lesser *palmes* containing 4 fingers a piece making 12 in the whole.

^a From the shoulder to the wrist.
^b True in the proportion of 9 faces or hands.

^c The grosse finger seemeth to be a measure of 2 inches.
^d A *Pase* is either ordinary consisting of a foote and one 2; or geometrical of five feete. Both of these are too bigge. There is *Gradus* which I english a *Steppe*, containing two foote, which maie bee means heere. ^e There was a greater *Palme* containing twelve fingers, and a lesser foure: This is the greater, much vsed of the *Italiani*. See *Serlinus*.

Nowe

Now because (according to *Vitruvius*) 4 *palmes* in a man make a foote, they also made a foote to consist of so many *palmes*; so that 16 fingers made 4 *palmes*.

Farthermore, a *Cubite* being in a *sesquialter* proportion to a foote, is 6 *palmes* or 24 fingers; and euery finger is diuided into 4 minutes.

From the head which is the eighth part of a man they tooke a *Mile*, containing 8 * *Stadia*, wherewith the whole world is measured, together with * *Furlonges*, the magnitude and distance betwixt vs and each starre.

A *Stadium* comprehendeth 125 *pases*; each * *pase* 5 foote: So that a *mile* is 1000 *pases*: 5000 *feete*: 20000 *palmes*: 80000 fingers. * *Geometricall*.

A measure is a finite longitude which measureth the vnknownne distance of places, with a sensible experiment, whose vulgar quantities are these.

I haue thought good for perspicuity sake, to insert this note of Appian.

<i>Graine.</i>		4 <i>Graines.</i>
<i>Finger.</i>		3 <i>Fingers.</i>
<i>Inche.</i>		4 <i>Fingers.</i>
<i>Palme.</i>		2 <i>Palmes.</i>
<i>Dichas.</i>		3 <i>Palmes.</i>
<i>Spanne.</i>	Containing	4 <i>Palmes.</i>
<i>Foote.</i>		6 <i>Palmes.</i>
<i>Foote & an halfe.</i>		2 <i>Feete.</i>
<i>Steppe.</i>		2 foote and a halfe.
<i>Pase simple.</i>		5 <i>Feete.</i>
<i>Pase geometricall.</i>		6 <i>Palmes.</i>
<i>Cubite.</i>		10 <i>Feete.</i>
<i>Perche.</i>		125 <i>Pases.</i>
<i>Furlong.</i>		1500 <i>Pases.</i>
<i>Leuca.</i>		1000 <i>Pases.</i>
<i>Mile Italian.</i>	Containing.	8 <i>Stadia</i> or <i>furlongs.</i>
	Great.	5000 <i>Pases.</i>
<i>Mile Germane.</i>	Common.	4000 <i>Pases.</i>
		32 <i>Stadia</i> or <i>furlongs.</i>
		<i>Shippes, &c.</i>

Now *Shippes*, *Barkes*, *Gallies* &c: were after the resemblance of the *Arke*, taken from the proportion of mans body: according to the similitude wherof, God (who as we reade) in his excellent wisdom framed the world, heaping all the perfections thereof in farre greater abundance vpon man, in such sorte, that the one is called the greater world, and the other the lesser) taught *Noah* to builde the *Arke*. Whereupon they which measured this lesser world, distinguished it into 6 *feete*, deuiding each foote into ten *degrees*, and euery degree into five min: all which amount to 60 *degr*: or 300. minutes. Now vnto each minute they made that kinde of *Cubite* answer, by which *Moses* measured the *Arke*. For as mans body consisteth of three hundred minutes in length, fiftie in breadth, and thirtie in thicknesse:

The greater geometricall.

So was the *Arke* 300 *Cubites* long, 50 broad, and thirty thicke or high. By this rule the *Grecians* afterwarde framed their stately *Argo-navis*: The use whereof proceeded so farre, that they resting not contented with these proportions, deuised to imbosse them outwarde with mens heades much greater then the life; and other strange *antickes*, representing the eighth parte of their length, at the poupe caruing certaine wreathings of tayles, and the latter partes of feete, which shewed where these counterfet bodies ended; working on the sides mighty armes, set forth with diuerse kindes of imagery. Neither did this satisfie them, for by degrees they grew to make their shippes in the formes of other liuing creatures, after the same order; with the heades of Lions, Eagles, &c. Whereof who so desireth to see more, may peruse the histories of the *Egyptians*, *Grecians*, and *Romanes*: where he shall finde their exceeding great maiestie: as *Cleopatras* gilded shippe with siluer rudders: and of *C. Caligulaes* made of *Ivory* and golde, whose crosse yarde was also wrought with *Ivory* and golde, hauing sailes of silke and golde wouen together; with cables and all other tacklings futable; which heere I omit, haſtning to the *Temples*, taken in like sort from the forme of mans body.

Round Temples.

A man breaching forth his armes towards his head, and casting abroad his legges so farre, that his whole body may be contained within a circle, whose center is the Navile. Virru. l. 3. c. 1.

First then from the rounde and circular forme of mans body, was the first patterne of the round-floored *Temples* taken, whose height was raised according to their diameter. After this forme is the rounde temple called *Pantheon* in *Rome*, builde by *M. Agrippa*: which within is deuided in the middle at the place of the diameter or center; so that the vault from thence vpwards is a perfect semicircle. *Bacchus* his temple in *Rome*, was in like manner taken from this rounde fashion, the height of whose rooſe is double to the diameter of the floore thereof. There is yet to be ſeene at *Tybur* vpon the riuer of *Anien* an ancient Temple ſacred to the goddeſſe *Veſta*, which alſo carrieth this circular proportion; being equally raised vp from the foundation or floore, both within and without, bearing a ſeſquialter proportion in height.

Square Temples.

See Seb. Serlius lib. 3. de antiq: for the Lat: Edition.

Other ancient Architects inuented square temples; whence *Ianus* Temple nowe in *Foro Boario* is square; as alſo diuerſe other buildings without *Rome*; namely that admirable square *Porch* of 100 columnes builde by the *Grecians*, vnto the top whereof you may aſcende by ſtaires in the corners; whence our late workmen taking a patterne, haue obſerued the ſame ſquare forme in their plat-formes, as may be ſeene in *Poggio reale* at *Naples*.

Besides, from the ſeſquialter proportion which is founde in mans body betweene the throat-pit and the priuities, and from thence to the breaſt, antiquity did moſt ingeniouſly borrow, that other forme of the temple of *Peace* in *Rome*, where that great marble column is alſo to be ſeene; the like is to be thought of the temple of *Pietie*.

Arches

Arches.

Now as touching the *Arches*, some of the ancient haile likewise drawne their *plat-forme* from the trunke of mans body (which is at that space which lieth betweene the throat-pit and the priuities) the thickenesse whereof is just a thirde part, adding moreouer hereunto the space betwixte the throat-pit and the nose, with the same thickenesse, as may appeare in the *arches* of *Titus*, *Septimius*, *Traiane*, *Constantine* and diuerse others; which are of a fefquialter proportion, and of a double, that is, foure fefquialters in breadth, being fixe in all.

Ostia.

Againe, from the proportion of a foote was the forme of diuerse other rare buildings taken, as (amongst other ancient workes) may be gathered by the *Porte*, or *hauen* of *Ostia*.

Theaters.

Moreouer, from the *ichnographie* of a mans head; from the bendings of his handes, which make two manner of *Ouale* figures; from the line passing downe from the throat-pit to the priuities, and from the diameter of the body in the middle, vnto that which maketh an other ouale; tooke the ancient the fashion of their *Theaters*: as we may plainly perceiue in *Colosseo Titi*, in *Theatro Pola* in *Dalmatia* in *Arena Verona*; and in the *Cortile* of *Bacchus* his temple: After whose example, our late workemen learned to describe their ouale, shorter and longer temples; as also their circular, pentagonian, hexagonian, octagonian, square, and crosse ones: patternes of all which we may see in the fift booke of *Serlius*, delineated by *Balthasar Petrusius*.

It is that which Vitruvius calleth cauedium; Dan: Barbarus taketh it for atrium, an open Courte.

Crosse temples.

But insomuch as there is no certaine rule set downe, for the making of *Temples* in forme of a *Crosse* (which is a *Dutch* inuention, and was much vsed by *Bramante*, as appeareth by his *ichnographie* of *Saint Peters church* at *Rome*; and that of *Saint Satyrus* in *Milane* done by his sonne) I iudge that to be the fairest and most proportionable forme, which cometh nearest to the shape of mans body, who standing vpriight on his feete, representeth the ful height of the church (I meane by a perpendic: from the vault or roofe to the floore, where his feete stand; from which point of the feete being the middle of the vault; vnto the great gate at the west ende, it would be extended square wise so much more, viz: the length of a man, as if hee were stretched forth vpon the ground. Nowe this breadth reaching forwarde to the greates gate, is equall to the breadth of the roofe, which aboue at the beginning of the arching, representeth the *Clavicola* of a mans body, which because they containe two of those tenne faces which are in the length of a man, it followeth that the roofe of the

See chap. 9.

Church, with his lanthorne and the flower, should containe five diameters of the rooffe or vault; which in the whole make tenne faces. The space likewise of the walke or body, from the gate to the perpendicular in the midst of the rooffe, and the *Iles* being proportionable both at the flowre and the rooffe; as also the Quire or Chauncel, ought (by the foresaid reason) to beare the same breadth.

The length of each Ile, & the Quire (resembling a man streatching abroad his armes) ought to be from the perpendicular of the rooffe or center in the flower vnto their farthest ende, five faces, that is, two diameters & an halfe of the breadth of the rooffe or flower; so that the height of the rooffe and walke in each of these carrying a double proportion, agree in a *diapason* concorde, as in mans body their length and breadth to their halfe.

• See the pict:

The Quire (being as it were added to the forme of the letter T, in the midst whereof is the inscription of the name of Christ, representing the altar) I take it ought to be as much as either of the Iles: wherefore if you make a perfect * square a, b, c, d: betweene the extremities of the two Iles and the quire, the three corners a, b, c: will touch their vtmost lines, and the fourth d, being extended to the middle of the walke or body, the spaces betweene corner and corner will answer to the rest of the walke in a double proportion, agreeable to the symmetry of a man. So that both the Iles being ioined to the Quire & the Body or walke of the church, represent the perfect forme of a Crosse: now if you meane to adde walkes on either side of the mid-walke, each of them must be iust the halfe diameter of the mid-walke, which will resemble a perfect man in height placed * *transverse*; as the mid-walke doth, * *adverse*: and thus hauing due regard vnto al the other rayfings proportionably, out of all doubt the Church will beare the perfect shape of a Crosse &c.

• Sidelong.
• Foreright.

Obelisces.

But now omitting these matters, together with the *Termes, Conduites, Gates, Towers, Engines of warre &c.* I come to the *Obelisces*, which antiquitie composed of 7, 8, and 9 heades in imitation of mans body, shewing alwaies by the diuersitie of proportion betweene the foote and the heade, the slenderesse of the toppe and the largeness of the base; sometimes by a sesquialter proportion, sometimes by a double &c: as may appeare by the *Obelisces* at Rome, especially that before Saint Peters church, where *Casars* ashes are reserued.

Pyramides.

The *Pyramides* likewise were made after diuerse formes: for the square sides being taken from a perfect square, some of them were made double to their base, and some more, according to the proportions obserued by the learned; especially the *Egyptians*.

Echini or Ouale Vessels, &c.

Besides the order of *Echini*, all sortes of *Vessels, musick instruments, &c.*
peci.

pecially the Lute, with sundry partes of the orders of *Architecture*, the *foldings* of leaues &c: are all drawne from a circular forme, after sundry proportions, whose harmonickall correspondencie worketh most powerfully in beautifull things.

Instrumentes
musi. &c.

Organes.

Organ-pipes in like manner, which rise by notes and degrees one higher then an other, according to their severall stoppes, have their originall from mans body, vnto which all our other workes ought to be referred.

Engines.

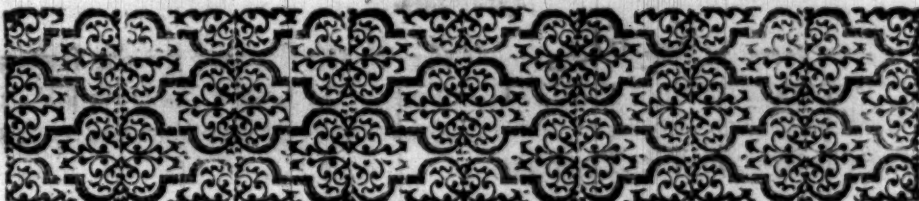
VVarre-like engines also for better securitie & defence, are made in forme of a sesquialter square, and the like, as were the *phalanges* of olde.

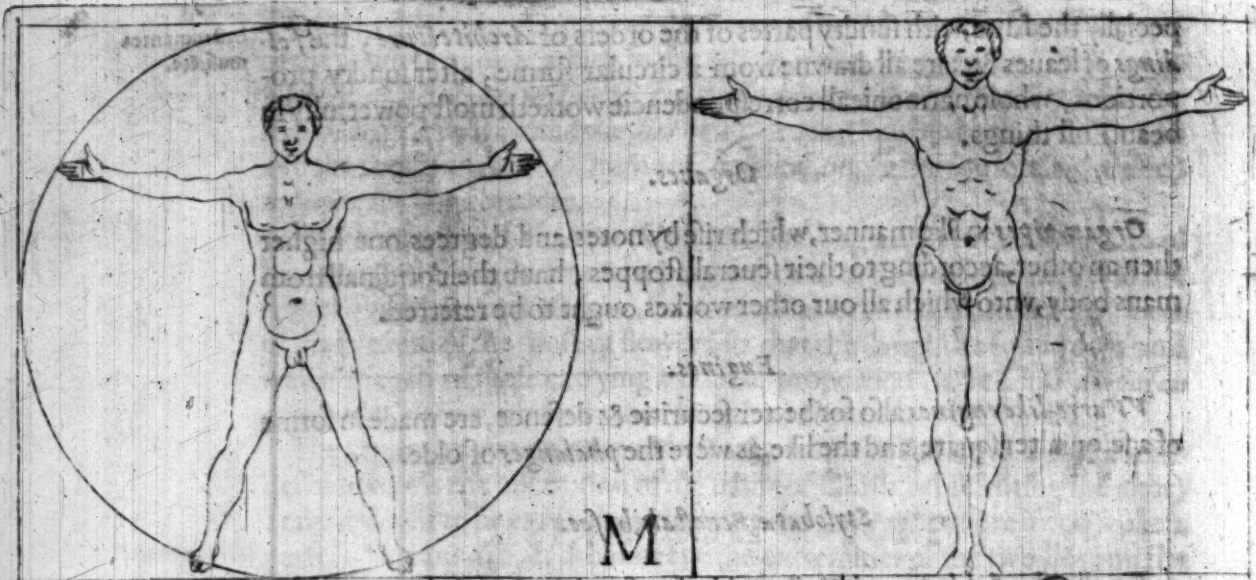
Stylobata, Pedestals, bases.

Finally, the *stylobata*, *pedestalls*, and *bases* of each order of columnes, were first taken from hence. VVherefore to the shortest order they giue a *pedestall* of the first proportion, viz: a square, to the seconde and slenderer, sometimes a diagonall, and sometimes a sesquialter: to the thirde a sesquialter; to the fourth a suprabipartient; and to the fift a double proportion: which proportions are also obserued in *arches*, *walles*, *gates*, *loope-holes*, and *windows* &c: according to their orders, natures, and proportions, collected by the ancient, from the apte composition of a goodly and proportionable mans body.



K iij.





M

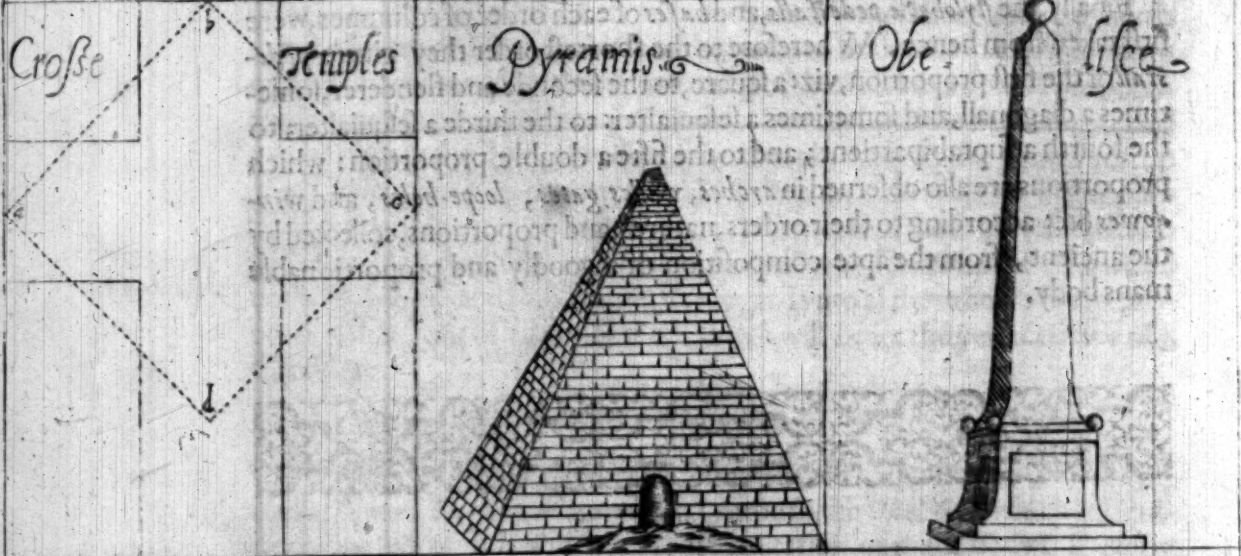
Crosse

Temples

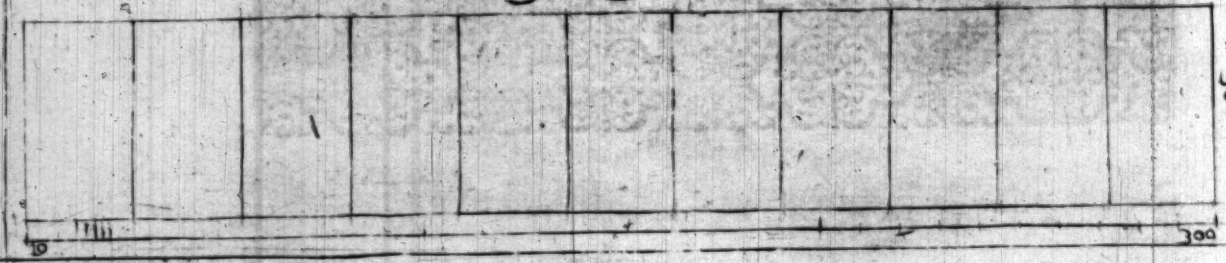
Pyramis

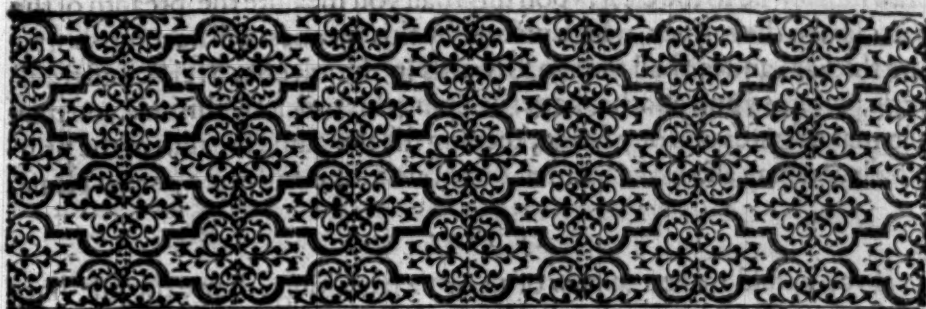
Obe-

liske



The Arke





WHENCE ALL PROPORTIONS DOE ARISE.

CHAP. XXIX.



H The Grecians in imitation of antiquitie searched out the truly renowned proportion, wherein the exact perfection of most exquisite beauty and sweetenesse appeareth; dedicating the same in a triangular glasse vnto *Venus* the Goddesse of diuine beauty, from whence all the beauty of inferiour things is derived. Howbeit I omitting that glasse, will demonstrate it in an *Isopleuros* triangle, which consisting of a *pyramiddall forme* hath 2 sides equall, and the third which is the *base* vnequall, as appeareth in the figure, L.

10 Faces.

Diuide the shortest line *a* representing the base of the *Pyramis* into 10 equall partes, by eleuen lines equidistantly drawne to the *cone* or eie of the pyramis. First then vpon the line *a* noting 10 *faces*, you shall take the breadth of the *womans* proportion mentioned before *cap. 12.* which is also diuided into so many parts, following the same proportionably in all the said faces both before and behinde, side-long and backwards together with the armes, obseruing in the breadth of each member the turnings and bendings which done will cause a correspondencie before, behinde, or sidelong, being drawne from hence vpon an other paper, & this is the true and most exact beautifull forme.

9 Faces.

Now if you would haue an other shorter proportion, draw another line like that of 10 faces neerer to the eie; which line shall reach from the side-

K iiii.

line

line above to that below: diuide this line into nine equall parts, by 10 lines drawne likewise to the eie *b*: vpon this shall you measure the breadth of the parts like to the former, which picture by this meanes will become shorter and thicker, and so shall you go forwards in the aduerse, auerse, and transverse pictures vpon another paper, keeping this order. By this rule you may also make figures of 8 or 7 heads, keeping still the same breadth of the principall; you may also make them of 8 and one 2, or 9 and one 2, as you please.

II Faces.

If you would make a woman of 11 or 12 faces long, drawe the side-lines farther out from the eie, then let downe a perpendicular 11 like vnto that of 10, diuide that into 11 equall parts by 12 lines, and hereupon place your due breadths as before; which done, you shall haue most delicate and beautifull women.

Note.

The like order is to be obserued in men, for from thence are all kinde of proport: deriued: (yea that most admirable proportion of *Hercules* done by *M. Angelo*.) This causeth those figures which are very small in draught, to seeme notwithstanding very bigge to the eie of the beholder. Which point, questionlesse, belongeth to a Painter whensoever he purposeth to make large bodies, with raised shoulders, and flanks, long armes, hands and thighes, or with small heads and feete; as may be seene in the pictures of *Hercules* in the Pallace of *Campo di Fiore* in Rome, done by some of the ancient Masters, who, out of doubt, were acquainted with this secret, inso-much as they haue so exceedingly well expressed all proportions.

Note farther, that vpon the foresaid line of 10 faces, you may make a woman of 11 or 12 faces; and so likewise a man, so that the side-long foote of a long *Hercules*, ought to be the twelfth part of the length of the man.

You may also make Children of 4, 5, or 6 heads, vpon the like perpendicular line (as is said) euer obseruing the diuersity of their proportions: the like is to be done in all disproportionable formes of bodies, as also in Horses, which may be also drawne vpon the same line, either aduerse, auerse, or transverse, by augmenting or contracting their proportions, according to the quantity of the parts of their bodies, signed in the first line.

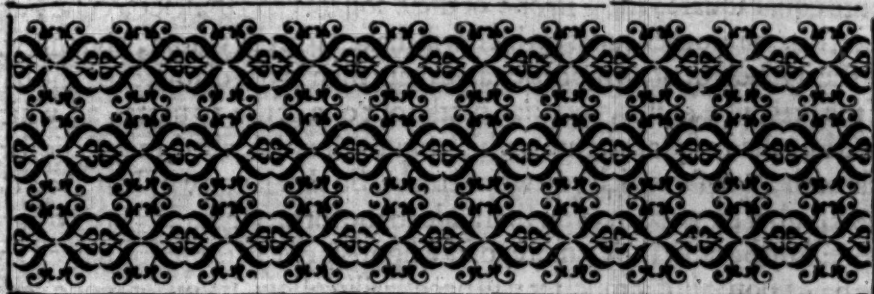
Wherefore, when you would make a lanke, slender, and swift horse, you shall draw him vpon the outward-most line: which you must euer haue drawne on an other paper by, leauing your triangle with all his lines perfect.

Columnnes.

By this rule you may proceede in making your orders of *Columnnes*, namely placing your *Composite* of eleuen diameters, in the vttermost line from the eie, and drawing lines likewise from the pointes to the eie; Then let downe an other perpendicular line neare to the eie, which shall be diuided into 10 parts, which serueth for the *Corinthian*, which must be signed with the breadths of the *Composite*; and thus proceeding, you shall make the *Ionick* of 9 parts; the *Dorick* of 8; and the *Tuscan* of 7; or more or lesse, according to the discretion of the workeman.

Now

Now if any man be desirous to learne the most exact and smallest partes of these proportions, together with the way how to transferre them from one body to an other, I referre him to the workes of *Le: Vincent, Bramante, Vincentius Foppa, Barnard Zenale*: and for prints to *Albert Durer, Hispill Peum &c.* And out of mine owne workes he may gather, that I haue endeouored, if not performed these proportions, done according to these rules; which all the best and famous painters of our times haue likewise obserued: who haue also attained to the exquisite propoortions of the 7 Planets. Amongst whom *Mi: Angelo* hath merited the chiefeft commendation: next him *Raph: Urbine* was famous for making of delicate and *Vener*all bodies: *Leon: Vincent* for expressing of *Solary* bodies: *Polidore Caldara* of *Caruagio*, for *Martiall* bodies: *Andreas Mantegna* for *Mercurialistes*: *Titianus Vecellino* for *Lunaryes*: and *Gaudentius Ferrato da Valdugia a Milaner*, for *Ionialistes*.



OF THE POWER OF PROPORTION,
AND HOW BY IT THE TRVE
BIGNESSE OF THE COLOSSI
MAY BE SHEWED.

CHAP. XXXII.



BECAUSE it is vnpossible, that figures or statuaes should come to our eie in ther iust quantitie and bignesse (insomuch as they being proportionable doe send out their beames proportionably to the eie or conus of the *pyramis*, interposing there the line of interfection; as if they were beheld through a glasse, so that the eie cannot comprehend so long a thape by this *pyramis*, because at one instant it apprehendeth but one onely point or the smallest minute that can be imagined, dispersing

The understanding of this parenthesis belongeth to the 6. 7. 8. and 9 chap. of the 5. booke

sing his beames to finde out the severall partes of the obiekt successively, which the farther they bee distant from the eie, the more they loose of their proportion) therefore Arte hath inuented a meanes how wee may come to the knowledge thereof by their proportions, which are so to bee measured, that they may be exactly seene. And because these proportions were so ordained by the great Painter of Nature it selfe, succeeding ages haue brought forth certaine worthies, as *Nimrod*, *Iupiter Belus*, and *Semiramis* amongst the *Babylonians*; *Amasis* and *Sesostris* amongst the *Egyptians*, and diuerse amongst the *Grecians* and *Romanes*, who tooke vpon them to extend the proportion of a man vnto a larger quantity, as may appeare by the *Colossi*, whose stature was raised as high as towers; which because we cannot beholde, but by casting our eies vp on high, therefore their heades will seeme very small in respect of their feete, as shall be shewed in the sixth booke, chapt: 18.

This proportion is hard to be conceained, but harder to be expressed by lines, and belongeth to the 18 ch. of the sixth booke, where, vpon better aduise ment (if may be) some delineation shall be added.

Wherefore for the better vnderstanding of their height and proportions, you shall draw vpon a paper a perfect square; this you shall diuide by two diametrall lines *a, c* and *b, d* crossing each other, whence will arise foure equall squares: now in one of these squares you shall set a cube, and vpon that nine other cubes, which will make 10 in the whole, and this will be the iust height of a proportionable man: then in the diameter of the base of the first cube, as it is, you shall marke out one of the 10 partes, all which shall be called a square figure: which figure thus described, may serue for a rule of the *Colossi* which you would make. So that if you would make a *Colossus* higher by 10 partes, you shall adde to the former square figure 10 partes more: And because the diameter of the figure is one of the tenne partes, and the base vpon it iust asmuch, it will necessarily follow, if you set tenne other partes by those, and as many vpon the top of them, that (because the square in the bottome being but halfe filled vp, halfe the figure will remaine empty, for the filling vp whereof you may adde so many more partes as before) this *Colossus* will increase 8 partes higher of the figure being double in height.

For the farther manifestation of that which is saide, when you would double a cube, if you set one cube vpon another, you must needes put 6 others in the said square 2 by 2, which make the doubling of the cube, and so there will be 8 cubes by the doubling of the first: Now according vnto these rules and proportions (as shall be shewed both in a circle and in a square) you may increase and multiply all geometrical bodies regular or irregular.

Now for the finding out of the particular heighthes and thickneses of these *Colossi*: you shall take the foresaid square figure containing 10 partes or faces in height, and one diameter: this diameter you shall place in the middest of a geometrical circle, vpon the extremities whereof, you shall make a perfect square, which shall touch the circle in foure opposite places.

When you would double the diameter; first drawe a diagonall line from corner to corner, vnto this adde three other sides, and they make a perfect square, within which drawe a circle that may touch the foure sides, and so shall you haue both a circle and a square doubled: whence the height of
this

this diameter is increased ten partes, like vnto the square figure, which if you also make *according to the first figure, halfe the thicknesse and height thereof will remaine. * Or answerable.

Now if you would make it foure times bigger then the first figure, draw a diagonal line in this second square, and vpon the same make a third square, casting likewise a circle within it as before, according to which rule you may proceede as farre as you please, in augmenting the quantitie of your *Colosse*: considering that the doubling of the foresaid diameter, is the chiefe ground of all this proceeding, increasing afterwarde in the square figure. And by this rule may you make whatsoeuer diameters you liste, and by the same finde out how many naturall figures are contained in a *Colosse*.

But the commonest and most in practise, is done after the example of *Neroes* great *Colosse*: which was a 110 foot high: now 6 feete are the length of a man, so that this *Colosse* was 18 times the height of a man, and 2 foote ouer, which is one third part of a mans height: And here I meane presently to speake of the 18 lengthes of a man, reseruing the two odde feete for another place. If then you take the said square which is 10 faces high, with his diameter in the bottome, which is one tenth part making the iust stature of a man, to make the *Colosse* 18 times the height of a man, you must put 18 heights of a man with their diameters in the bottome, or base of the square, and so shall you say 18 times 18, which make 324; and so many diameters will there be.

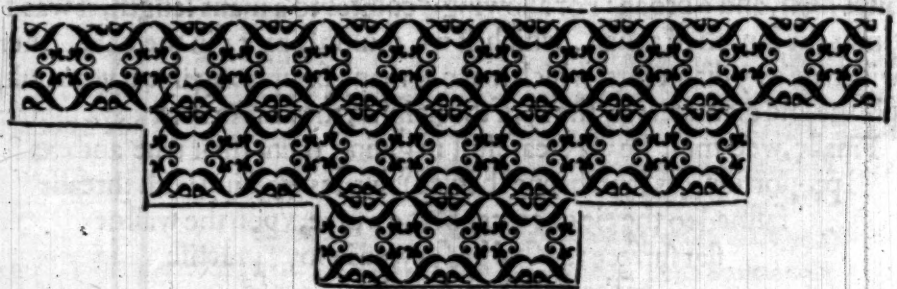
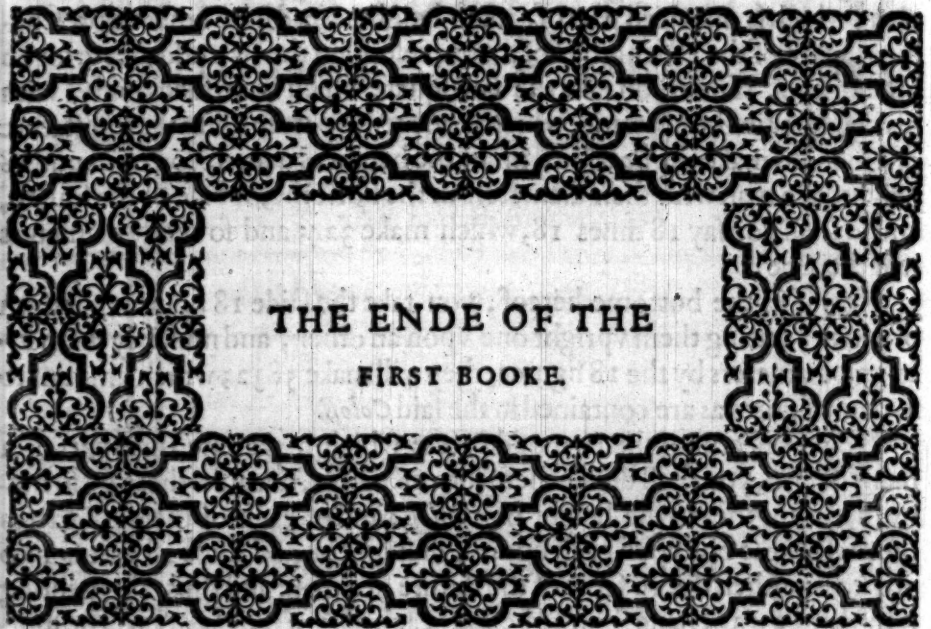
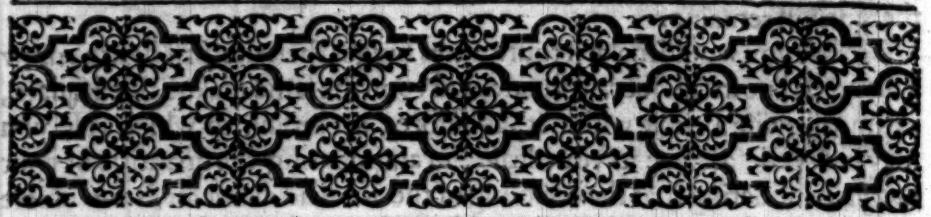
Now if in the bottome hereof, you take the saide 18 figures or length of a man, setting them vpright one vpon an other, and multiply them into 324 diameters by the 18 figures, they will make 5832; which amount to so many figures as are contained in the said *Colosse*.

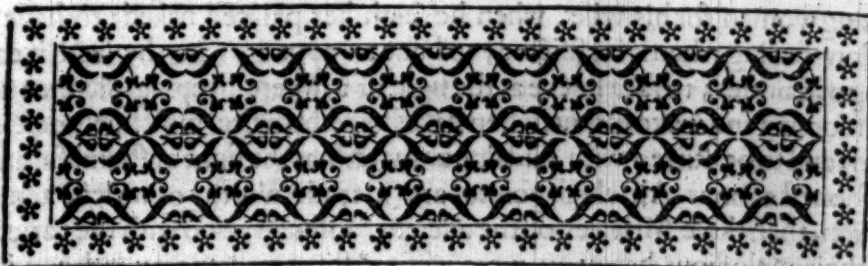
Now concerning the two odde feete which make one third part of a mans height, you shall diuide them into 18 partes, because there go so many mens lengthes to the height of a *Colosse*: and of each of these 18 partes there will arise one vpon each figure, diuiding one of those 18 partes into 10, to lengthen the 10 faces of the stature of a man: and thus augmenting it by degrees (as I haue shewed before) each part of the *Colosse*: will be multiplied 110 foote.

And this rule may also serue to finde out the naturall proportion of that mighty *Colosse* of gold, which *Nabuchadonosar* caused to be made, of 70 cubites high, and 6 broad: For allowing 4 cubites to a mans length, it was 15 times the length of a man, which if we multiply by 15 in the base, there will arise 225 diameters, which make so many figures: againe if you multiply the said diameters by the 15 of the height, they make in all 3375 figures.

Finally, wee must be very carefull in giuing them their true and exact proportions (as hath beene shewed) alwaies working with threads fastned to the cie or center of the worke, vpon the wall or flat surface; as shal be shewed in my * practise of the *Colosse* proportioned according to our sight.

* Lib, 6. ca. 18.





THE
SECOND BOOKE
 OF THE ACTIONS, GESTVRES,
 SITVATION, DECORVM, MOTION,
 SPIRIT, AND GRACE OF PICTVRES,
 BY IO. PAVLE LOMATIVS,
 OF MILANE.

Of the vertue and efficacie of Motion.

CHAP. I.

(*****)

IT is generally confessed of all men, that all such *motions* in pictures, as doe most neerely resemble the *life*, are exceeding pleasant; and contrariwise those which doe farthest dissent from the same, are voide of al gracious beauty; committing the like discord in Nature, which vntuned strings doe in an instrument. Neither doe these *motions*, thus liuely imitating nature in pictures, breed only an eie-pleasing cōtentment, but do also performe the selfe same effects which the natural doe. For as he which laugheth, mourneth, or is otherwise affected, doth naturally mooue the beholders to the selfe same passion of mirth or sorrow; (whence the Poet saith,
*If thou in me wouldst true compassion breede,
 And from mine heauy eies wring floods of teares:
 Then act thine inward griefes by word and deede
 Vnto mine eies, as well as to mine eares:)* So a picture artificially expressing the true naturall *motions*, will (surely) procure laughter when it laugheth, pensiuenesse when it is griued &c. And, that which is more, will cause the beholder to wonder, when it wondereth, to desire a beautifull

young woman for his wife, when he seeth her painted naked: to haue a fellow-feeling when it is afflicted; to haue an appetite when he seeth it eating of dainties; to fall a sleepe at the sight of a sweete-sleeping picture; to be moued and waxe furious when he beholdeth a battel most liuely described; and to be stirred with disdain and wrath, at the sight of shameful and dishonest actions. All which pointes are (in truth) worthy of no lesse admiration, then those Miracles of the ancient Musicians; who with the variety of their melodious harmony, were wont to stirre men vp to wrath and indignation, loue, warres, honourable attemptes, and all other affections, as they listed: or those strange conclusions of the Mathematical motions, recorded of those vndoubted wise men, who made *Statuaes* to moue of their owne accord. As those of *Dædalus*, which (as *Homer* writeth) came to the battel of themselves. Or *Vulcanes Tripodes* mentioned by *Aristotle*: or those gilded seruitors which walking vp and downe at the feast of *Larbas* the *Gymnosophist*, serued at the table: or those ancient ones of *Mercury* in *Aegypt*, which spake, &c.

In which kinde of artificial motions *Leonard Vincent* of our time was very skilfull; who, (as his scholer *Sig: Francesco Melzi* the great Limner hath tolde me) inuented a certaine conceited matter, whereof he vsed to make birdes that would flie in the aire: And on a time he made a most artificial Lyon, which being brought into a large Hall before *Francis* the first King of France of that name, after he had a while walked vp and downe, stooode still opening his breast, which was all full of Lillies and other flowers of diuers sortes. At which sight, the king and the other spectators were rapt with so great admiration, that they then easily beleueed, that *Architas Tarentinus* his wooden Doue flew; That the brasen *Diomedes*, mentioned by *Cassiodorus*, did sound a trumpet; that a *Serpent* of the same metall was heard to hisse; that certaine birdes sang; and that *Albertus Magnus* his brasen head spake to *S. Tho. of Aquine*; which he brake, because he thought it the Deuil, wheras indeede it was a meere Mathematicall inuention (as is most manifest.)

Note.

But to returne thither where I left: I am of opinion, that inasmuch as these motions are so potent in affecting our mindes, when they bee most artificially counterfaiet, we ought for our bettering in the knowledge thereof, to propose vnto vs the example of *Leonard Vincent*, aboue all others: Of whome it is reported, that he would neuer expresse any action in a picture, before he had first carefully beheld the life, to the end he might come as neere the same, as was possible: wherunto afterwards ioyning art, his pictures surpassed the life.

Note.

This *Leonarde* (as some of his friendes who liued in his time haue giuen out) being desirous on a time to make a table, wherein hee would expresse certaine Clownes laughing: (although hee neuer perfected it more, then in the first drawght) he made choise of some clownes for his purpose, into whose acquaintance after he had insinuated himselfe, he inuited them to a feast, amongst other of his friendes, and in the dinner while, he entred into a pleasant vaine, vttering such variety of odde merry conceits,

OF ACTIONS AND GESTURES.

3

ceites, that they fell into an exceeding laughter (though they knew not the reason hereof;) *Leon*: diligently observed all their gestures, together with those ridiculous speeches, which wrought this impression in their mindes; and after they were departed, withdrew himselfe into his chamber, and there set them downe so liuely, that they mooved no lesse mirth in the beholders, then his iestes did in them at the banquet.

They adde moreover that he tooke speciall delight to behold the *gestures* of the condēned, as they were led to execution, to the ende he might mark the contracting of their browes, the motions of their eies, and their whole body. In imitation whereof I holde it expedient for a painter, to delight in seeing those which fight at Cuffes, to obserue the eies of priue murthers, the courage of wraстlers, the actions of stage-plaiers, & the inticing * allurementes of Curtesanes, to the ende he bee not to seeke in any particular; wherein the very *life* and *soule* of painting consisteth. Wherefore, I could wish al men carefully to keepe their braines waking: which whosoever shal omit, his Invention (out of doubt) wil sleepe, studying perhappes tenne yeares about the action of one figure, which in the ende, will prooue nothing worth. Whence all famous Inventors, for the avoiding of such grosse defectes, haue the rather shewed themselues subtile searchers out of the effectes of nature, being mooved thereunto by a speciall delight of often seeing, and continuall practizing that which they haue preconceived. So that who so keepeth this order, shall vnawares attaine to such an habite of practize, in liuely expressing all *actions* and *gestures* best fitting his purpose, that it will become an other Nature.

* That hee may paint them as detestably, as their actions are odious,

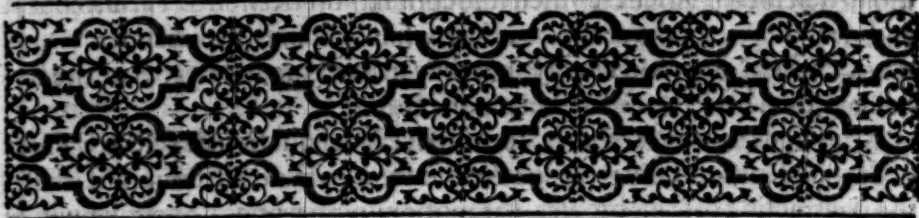
And whosoever shall diligently consider *Cesar Sestius* his admirable workes, wherein al the *actions* are most naturally appropriated to the subiect, wil easily conclude that he trod in *Leon*: steppes; and for this cause was he highly esteemed of *Raphael Urbine*: vnto whom they say he was wont iestingly to say often, *that it seemed a very strange thing vnto him, that they two being such neere friends in the arte of Painting, yet spared not each other when they offended.* A speech surely well bebecoming honest men, albeit they liued together in such sweete emulation: which humour, if it were to be found in these our daies, the world might bee reputed right happye. But now malicious envie (to our shrewd disadvantage) taketh place in steede thereof, ministring matter to ignorant and absurde people, insolently to disgrace and carpe at other mens rare perfections.

Note.

Aa ij.

OF





OF THE NECESSITIE OF MOTION.

CHAP. II.



THE order of the place requireth, that I should consequently speake of *Motion* it selfe, namely with what arte the Painter ought to give *motions* best fitting his pictures: *which is nothing else but a Correspondency to the nature of the proportion of the forme and matter thereof*: And herein consisteth the whole *spirite* and *life* of the Arte; which the Painters call sometimes the *Fury*, sometimes the *Grace*, & sometimes the *Excellency* of the arte. For hereby they expresse an evident distinctiō betweene the living and the dead, the fierce and the gentle, the ignorant and the learned, the sad and the merrie; and (in a word) discover all the severall passions & gestures which mans bodie is able to performe: which heere we tearme by the name of *motions*, for the more significant expressing of the inward affections of the minde, by an outward and bodily Demonstration; that so by this meanes, mens inward motions and affections, may be aswell, (or rather better) signified; as by their speech: which is wrought by the proper operations of the bodie, performing iust as much, as is delivered vnto it from the reasonable soule, stirred vp either vnto good or bad, according to their private apprehensions.

Which thinges, while all good Painters propose to themselves, in their workes, they expresse such admirable secrets of Nature as we see; which being mooved by that stirring vertue, which continually lying hid in the harte, is outwardly shewed forth, in the body, by extending her branches through the exterior members in such sorte, that they may also receiue *motion*. Hence spring those admirable actions in pictures, which appeare as diuers, as the passions whence they haue their originall are different: of which point somewhat shalbe saide in this booke.

Now

OF ACTIONS AND GESTURES.

5

Now the perfect knowledge of this *motion*, is (as hath beene shewed) accounted the most difficult part of the arte, and reputed as a divine gift: in somuch as herein alone consisteth the comparison betweene *Painting* and *Poetrie*. For as it is required in a Poet, that besides the excellencie of his witte, he shoulde moreover be furnished with a certaine propension and inclination of will, inciting and mooving him to versifie, (which the ancient called the *Furie* of *Apollo* and the *Muses*.) So likewise a Painter ought, together with those naturall partes which are required at his handes, to be furnished with a naturall dexteritie and inborne sleight of expressing the *principall motions*, even from his cradle. Otherwise it is a very harde (if not impossible) matter, to attaine vnto the absolute perfection of this arte.

The comparison
betweene
Painting and
Poetry.

The truth whereof, experience it selfe may teach vs; in somuch as there both haue beene, and are, many excellent painters, who for their extraordinary skill in the arte, are most highly esteemed of all men, as being able to make sweete-coloured pictures, having their limmes and iointes in all pointes answerable to the rules of proportion, drawne from the *Anatomic*, and very painefully lightened and shaddowed: But because, notwithstanding all their care and industry in this behalfe, they coulde never be so happy, as to attaine vnto this faculty, they haue lesse their workes to the view, and harde censure of posteritie, only because they expressed vnfitable and *lame* gestures in their pictures, which they had stolne out of other mens inventions; namely out of theirs, who were naturally indued with that grace, and perswading themselves, that these woulde very well serue their turnes, they imagined such *actions* and *gestures* in their owne pictures, as beeing vied besides the purpose, for which they were first invented, coulde not be approved for good, because they offended in diuerse circumstances. Wherefore these vnfortunate painefull men (who notwithstanding in some other partes of the arte be sufficiently skilfull) although they can imitate the *actions* and *gestures* of other inventors, yet shall they never be able to make a commendable history, because they be naturally diffurnished of that inborne facilitie and inclination.

Meere plod-
ding paine-
full Painters.

Nowe on the contrary parte, I denie not, but those who are furnished with naturall invention, may want that patience in their worke, which the others haue. Which property ariseth from the multitude of their continuall inventions, and stirring apprehensions, in so much that before they canne thoroughly absolue any one body or action, infinite others arise in their fantasie; so that by reason of the great delighte they feele in their invention, they cannot haue the patience to finish anie thing, they take in hand.

Quicke con-
ceited Pain-
ters.

But the most absolute and complet painters (who are not so much inclined by nature, as perfected by arte) endeouour to choose out the best *actions* for every purpose, in restraining the luxurious fury of nature, by that deliberate discretion, which they haue in their Idea; by the benefite whereof, they absolue their pictures with delighte and contentment:

Staid and
painefull
Painters.

alwaies expressing in each member, a certaine hidden resemblance of the principall motions. Wherefore these alone, carrie away the commendation of the profession; which is not granted to those furious *Madcappes*, by reason of their impaciency; nor yet vnto the former *over-diligent plodders*; because they haue not the Naturall knowledge of these motions, and therefore cannot expresse them in their workes, as those *naturall inventors* will doe, with three or foure stroakes. Wherefore they become inferiour: So that aswell the one, as the other must needes giue place to the inventor, who wisely ioyneth the industry of arte, with the gifte of Nature.

Obferue.

Notwithstanding I am of opinion, that it is possible to attaine vnto this so excellent a faculty, (though perhappes not with that speciall eminencie of naturall facilitie) by industrious study, in the knowledge of these *motions*, and the causes whence they proceede: for from hence a man may easily attaine to a certaine vnderstanding, which afterwards putting in practise, with patience, together with the other pointes, he may vndoubtedly prooue a iudicious inventor, who never had anie extraordinary naturall inclination. My meaning is, that such an inventor, as guideth himselfe by vnderstanding, shall attaine vnto better perfection, then the other, who is naturally indued with the dexteritie, without industry and patience. For example; if a man shall diligentlie peruse the whole history of Christ; out of doubt, he shall gather the true Idea and method, how hee ought to represent the motions of Christ, the Apostles, the Iewes, and all the rest, who had any part in that cruell Tragedy, so sufficiently; that the minde of the beholder shall be no lesse mooued to pittie, teares, and sorrowe at the sight of the picture, then men are vsuallie at the reading of the history: So that by this meanes he shall shewe in Iudas, violent, offensive, brutish, busie and distempered *motions*, and in Christ being full of patience, remisse, and gentle; representing in him, as in a glasse, that singular humilitie & patience, wherewith he reconciled vs to his father. All which, notwithstanding they may be sufficiently drawne out of the reading of the histories; yet for more ease sake, they may bee taken from the accidentall examples in the living, imitated with great felicity, and afterwarde industriously and artificially expressed, by causing the abundance of his diligence to appeare, in stirring up affections of pittie, and sorrowe (as in a table of the *passion*) or other affections, as the history he hath in hand, shall require.

Obferue.

Now concerning the way and maner how these actions are to bee giuen, according to the diuersitie of passions and affections, which at sundrie times, vpon severall occasions may mooue mens mindes; I hope in this booke to shewe eident examples; although they be somewhat heard, & drawne from the secrets of naturall Philosophie. A thing, which might rather seeme to require a man of ripe yeeres, then so young a man as my selfe. Wherefore I must craue pardon, for breaking the boundes of Modestie, in vntertaking the handling thereof, especially, since I was never inioyned therevnto, by the Painters; (although it be of so great vse and importance.) Howbeit, if neither in that which hath binne already spoken, I haue

OF ACTIONS AND GESTURES.

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I haue sufficiently laied open this point, nor hereafter shal be able, to deliuer the methode fully, which I promised: yet notwithstanding this my paines is not to be contemned, inso much as it will (at the least) prepare an easie, free, & methodicall passage, for euery man to exercise his wit: which must needs prooue a most sure and ready way; inso much as all the most famous painters, haue beene directed thereby: who when they went about to counterfeit any story, first conceiued the generall forme thereof, and then gaue to each figure his peculiar actions, proportioning, disposing, and guiding them by discretion, accompanied with naturall facilitie.

Now amongst the worthy painters who excelled herein, *Raph. Urbine* Note. was not the least; who performed his workes with a *diuine* kinde of *maiesty*: neither was *Polidore* much behind him in his kinde; whose pictures seemed as it were passing *furious*; nor yet *Andreas Mantegna*, whose vaine, shewed a very *laborious curiositie*: nor yet *Leonard Vincent*, in whose doings there was neuer any error found in this point. Whereof amongst all other of his workes, that admirable last supper of *Christ* in *Refect. S. Maria de Gratia* in *Milane*, maketh most euident prooffe, in which he hath so liuely expressed, the passions of the Apostles mindes in their countenances, and the rest of their body, that a man may boldly say; the truth was nothing superiour to his representation: and neede not be afraide, to reckon it amongst the best workes of *Oyle-painting*; (of which kinde of painting *John de Bruges* was the first inuentor.) The inuentor of Oyle painting. For in those Apostles, you might distinctly perceiue admiration, feare, griefe, suspition, loue, &c: all which were sometimes to be seene together in one of them; and finally in *Iudas* a treason-plottting countenance, as it were the very true counterfeit of a Traitor. So that therein, he hath left a sufficient argument, of his rare perfection, in the true vnderstanding of the passions of the minde, exemplified outwardly in the bodie. Which because it is the most necessary part of painting, I purpose (as I say) to handle in this present booke.

I may not omit *Mi. Angelo* in any case; whose skill and painfulnesse in this point was so great, that his pictures carry with them more hard motions, expressed after an vnusuall maner, but all of them tending to a certaine *bould stoutnesse*. And as for *Titian*, he hath worthely purchased the name of a great painter, in this matter: as his pictures doe sufficiently witness: in each whereof, there shineth a certaine moouing vertue, seeming to incite the beholder, vnto the imitation thereof. Of whom this saying may well be verified: *That he was beloued of the world, and enuied of Nature.*

Finally, mine olde Master *Gaudentius* (though he be not much knowne) was inferiour vnto fewe, in giuing the apt *motions* to the Sainres and Angels, who was not onely a very witty painter; (as I haue elsewhere shewed) but also a most profound Philosopher and Mathematician. Amongst all whose all-praise-worthy workes, (which are almost infinite, especially in this point of *motion*) there are diuers mysteries of *Christes* passion, of his doing, but chiefly a *Crucifix*, called *Mount Caluary* at the Sepulcher of

La isy.

Varallo.

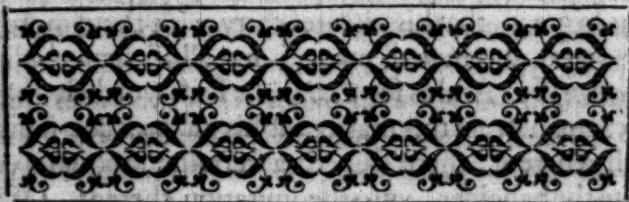
"Cleane
rounde.

Varallo; where he hath made admirable horses, and strange angels, not only in Painting, but also in Plasticke, of a kinde of earth, wrought most curiously with his owne hand * *di tutto relievo*; through all the figures.

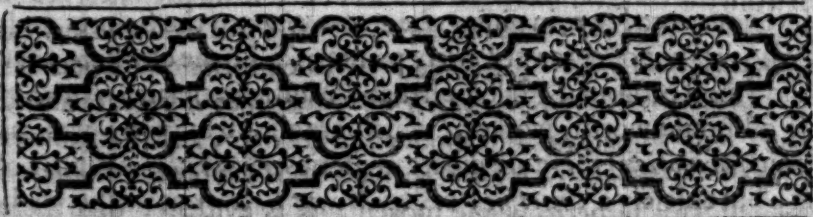
Besides in the Vault of the Chappell of *S. Mary de Gratia* in *Milane*, he hath wrought most naturall angels, I meane especially for their *actions*: There is also that mighty *Cube* of *S. Mary de Serono* full of thrones of angels, set out with actions and habites of all sortes, carying diversity of most strange instruments in their hands. I may not conceale that goodly Chappell, which he made in his latter time, in the Church of *Peace* in *Milane*, where you shall finde small histories of our *Lady* and *Ioachime*, shewing such super-excellent *motions*, that they seeme much to reuiue and animate the spectators.

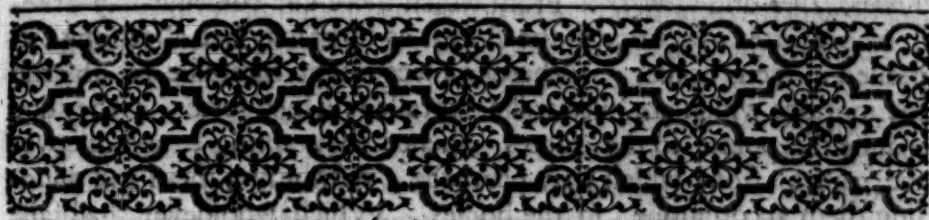
Moreouer the story of Saint *Roccho* done by him in *Vercelli*, with diuers other workes in that City: Although indeede almost all Lombardy be adorned with his most rare workes. Whose common saying concerning this arte of *motions* I will not conceale; which was, *That all painters delight to steale other mens inventions, but that he him selfe was in no great danger, of being detected of theft hereafter*. Now this great painter, although in reason he might for his discretion, wisdom, and worth, be compared with the aboue named in the first booke, *Cap. 29*. yet notwithstanding, is he omitted by *George Vasary*, in his liues of the famous *Painters, Caruers, and Architects*. An argument (to say no worse of him) that he intended to eternize onely his owne *Tuscans*. But I proceede to the vnfolding of the originall causes of these motions: And first, for our better vnderstanding, I wil beginne with those *passions* of the *minde*, wherby the body is mooued, to the performance, of his particular effects.

Note.



OF





OF THE PASSIONS OF THE MINDE, THEIR ORIGINALL AND DIFFERENCE.

CHAP. III.



THE passions of the minde are nothing else but certaine motions, proceeding from the apprehension of some thing, Now this apprehension is three-folde: *Sensitiv*, *Rationall*, and *Intellectuall*. And from these three, there arise three pas-

A triple ap-
prehension.

sions in the minde. For sometimes we follow *sensitive apprehensions*, and then wee consider good and evill, vnder the shewe of that which is *profitable* or *unprofitable*, *pleasant* or *offensive*: and these are called *Naturall affections*. Sometimes wee pursue *rationall apprehensions*; considering good and evill in maner of *vertue* or *vice*, *praise* or *dispraise*, *honestie* or *dishonestie*: and these are *Reasonable affections*. Sometimes we imbrace *apprehensions intellectuall*, regarding good and evill as *true* and *false*, and these are *Intellectuall apprehensions*.

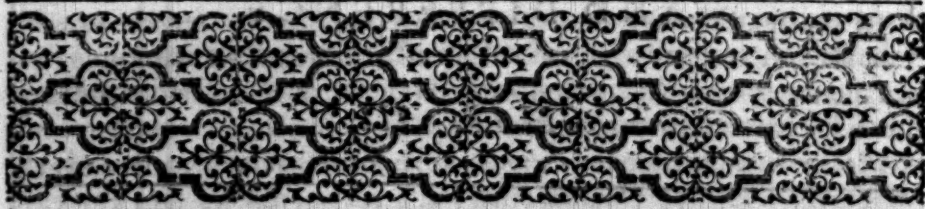
Now the inferiour powers of the minde are of two sortes: either *Desire*, or *Anger*, and both of these respect that which seemeth good or bad diverslie: For the *desiring part*, either considereth good and bad *absolutelie*; and so it causeth *love* or *liking*, and contrariwise *hatred*; or else it respects good as *absent*, whence ariseth *desire* or *longing*; or else evill as *absent* but at hand, and so it breedeth *fear*, *dread* &c. or both of them as present, and so from the first commeth *ioie* and *delight*, from the latter *heavinesse* and *griefe*. The *angry faculty* considereth good and evill, as it is easie or hard to be attained vnto, or avoided: whence springeth sometimes *confidence* and *hope*: sometimes *audacitie*, sometimes *distrust*, and so *desperation*, &c. Sometimes it is mooved to *revenge*, and that is in regarde of evill past, as *iniurie* or *offence* received, and so it breedeth *anger*. By that which hath hitherto beene spoken, it is evident, that there are

Concupiscibilis

Irascibilis

eleven

eleven passions or affections in the minde, which are these: *Loue, Hatred, Desire, Feare, Ioy, Sorrowe, Hope, Despayre, Audacitie, Timorousnes and Anger*. From which there doe consequentie arise, so manie sortes of actions in the Arte, as there may bee affections expressed in mens bodies. Wherefore wee ought carefullie to obserue the motions which are outwardlie expressed; in such sorte, as they doe manifestlie pointe to the rootes whence they spring, and discover the causes from which they proceede, distributing them and disposing them accordinglie in the bodies. Which whosoever shall faile in; shall (questionlesse) whollie pervert the order of thinges, confounding the beawty of Histories, whether they be fables, or other inventions, which are to be painted.



HOVV THE BODIE IS ALTERED BY THE PASSIONS OF THE MINDE.

CHAP. III.



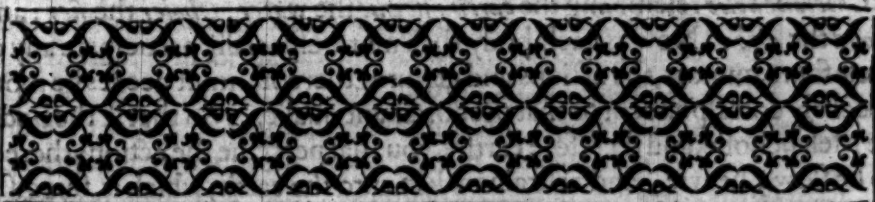
It is a cleere case, that the minde (according to the diuerse affections (whereof I spake before) by reason of the apprehensions both *sensible* and *imaginative*) dooth diuersly change and alter the bodie with *sensible* alterations, by varying the accidentes thereof, and producing sundry qualities in the members: So that in *mirth*, the spirites are enlarged, in *feare* they are contracted: in *bashfulness* they flie vp to the braine. Again in *ioy* the harte is extended by degrees; in *displeasure* it is drawne in by little and little; as likewise in *anger* and *feare*. But sudden *anger* and *desire of revenge* procureth heate, blushing, bitter tast, and the fluxe of the bellie: *feare* bringes coldnesse, the panting of the hart, the fayling of the voice, and palenesse. *Heauinesse* causeth sweating, and a blewish palenesse. *Mercifulesse* breedes a certaine heauinesse, which oftentimes hurteth

hurteth him that is mooved to merey, which appeares ordinarily in lovers, in whome there is such a synpatie, that whatsoever one indureth, the other likewise suffereth the same: *Anxietie* causeth drienesse and blacknesse. *Desire* and *Loue* breede fundie colours; sometimes red, sometimes pale, as wee dayly see in lovers, especially in their meetinges.

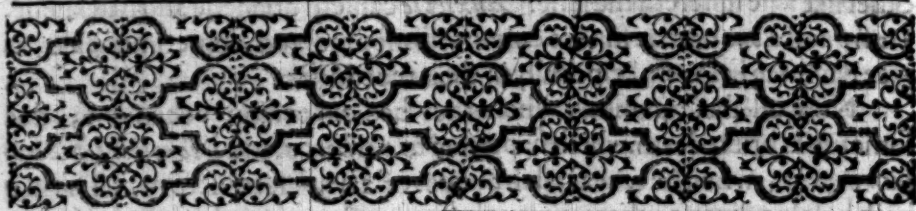
Now all these passions when they bee exceeding vehement, doe sometimes bring death: which happened to *Sophocles*, and *Dionysius the Sicilian* tyrant, when he receaved the neves of a desperate victory. The like hath befallne diverse others, through *beuinesse*; and sundry other mishaps haue proceeded from the like passions, when they assaulted mens minds. Wherof we haue diuers exāples in stories, which I meane not to stand vpon as being a thing more curious then necessarie to our purpose. Onely I will shew, of what power and efficacie fierce wath ioyned with a magnanimous audacitie can doe, by the example of *Alexander the great*; who being overmatched by his enemies in India, was seen to reake forth from his bodie fier and light. The like whereof we read of the father of *Theodoricus*, who by the like vehement effect, breathed out of his hear, as from a burning furnace, fierie sparkels: which flying forth, shone and made a sound in the aire. Thus whensoever we represent all these passions in a storie, together with their convenient & proper motions, we set forth that great variety, which worketh such delight & pleasure, that it allureth our minds vnto it, with a sweete kind of compulsion, no otherwise then most delectable Musicke inchaunteth the eares of the hearers; which (as they write) is so forcible that way, that a certaine Musitian boasted, that by the powre of his notes, he caused men to growe furious, and afterwarde to come to themselves againe.

Obscure.

After a sorte.

Compulsive
Musicke.

IN



IN WHAT KINDE OF BODIES
THE PASSIONS OF THE MINDE
ARE MOST FORCIBLE.

CHAP. V.



ALTHOUGH the forenamed passions of the minde take place generally in al men, by reason of those apprehensions which I haue spoken of; yet we may not therefore imagine, that they are equally caused, and outwardly exprest in bodies, after one and the selfe same maner. For each of them doth so much the more mooue and affect the body outwardly, by how much the fitter a body it findeth for that purpose. And as the affections are diuers, whence this variety of actions proceedeth, so likewise each particular body, being of a distinct temperature, must needs haue severall operations, and consequently the passions manifest themselves so much the more, by how much the instrument whereby they worke, is of a temper and constitution more suitable to the nature thereof.

The foure
complexions.

Melancholic
bodies earthy

For the better clearing of which point; we must vnderstande, that every body is composed of the foure humors, which represent the foure elements; as *Melancholie* resembling the *earth*: *flame* the *water*: *Choler* the *fiere*: and *bloud* the *aire*. Now as each body shall more especially participate any of these foure humors, the actions and gesture thereof, must needs be more precisely correspondent to that predominant quality. So that if the bodie be Melancholic, and therefore earthy, you shal perceiue the actions thereof to be slow, heauie, and restrained; like vnto the earth, which is sluggish, heauie and vnweildie: the consequents whereof are, anxietie, disquietnesse, sadnesse, stubbornnesse &c. All which tende downewardes, and therefore mooue the partes of the body, by making them hang, and decline; as if they were benumbed with colde. Wherefore in these bodies, anxiety, horreur, and despaire wil appeare most forcibly; because they haue a natural spice of their predominant element, by reason of the drynesse and swartenesse it
brin-

bringeth with it. In like manner, because the motions of the water bee somewhat heauie, (though not altogether so much, as the earth, as being lesse restrained) therefore *fleame* (which naturally aunswereth thereunto) procureth in those bodies wherein it preuaileth, actions of timidity, simplicitie, humilitie, and mercifulnesse, inducing men to incline somewhat downewardes, and to dilate their limmes: And so feare and timidity aunswere to *fleame*, by reason of the palenesse which it infuseth, and sorrow, which may be knowne by a blewish palenesse which accompanieth it.

Flegmaticke
Watery.

The motions of the aire tende vpwards moderately, as being temperate, and not altogether dilated or distorted, like those of the *fier*. And because it is a pleasant Element, men of a sanguine Complexion are conformable vnto it: as being *temperate, modest, gracious, princely, gentle and merry*, moouing their limmes moderately, and not permitting the to swag, hang, turne aside, and be dilated. Vnto which externall motions, these affections of the minde are best agreeable: *Love*, whence springeth *delight and pleasure, desire, mirth, and hope*: All which are passions of *delight* and a *quiet minde*, enemies to *anxiety, desperation, and hatred*. Wherefore they send forth spirits contrary to those of a *watery* and *earthy* Complexion.

Sanguine
Airy.

Finally, the motions of the *Fier* doe much differ from the rest, which continually strue vpwardes (as in experience we see) being forcibly drawn together, and wreathed; (which ptoperty the olde Poets indeuoring to represent, fained *Vulsane* God of the *Fier* *lame*) because it did not continually increase, and flie vpwardes with an vniforme motion, but was each moment interrupted by agitation. Whereupon the motions of Cholericke bodies are likened thereunto; as being *violent, boysterous, arrogant, bould, and fierce*: and therefore inforce the limmes to mooue vpwardes, turne, shake, &c. Whereunto these inward passions of *anger, hatred, and boldnesse* appertaine; inlarging the partes with heate, inflaming the flesh with rednesse, (especially the eies) and causing al the partes of the body to swell most vehemently.

Cholericke
Fiery.

Hiere then the diligent *Motist* ought to obserue, howe much any one humor aboundeth in the body, that so he may learne to expresse the motions accordingly. Which course whosoever keepeth, will neuer represent a magnanimious souldier with slowe, milde, and remisse actions, which agree only with *timerous* and *penitent* persons; nor the Pope or Emperour with restrained, rude, barbarous, or fierce actions, which accompanie sadde, base, and guiltie persons; and so forth in the rest. And let him that duely considereth these reasons be bolde, that he shall truely vnderstande the groundes of exemplifying all kinde of actions and gestures, that may bee imagined or practized. For each seuerall part in euery body hath his due conformity with all the rest, as they also haue with it all which are so agreeable to the exterior superfcies of the partes, that by vertue thereof they frame out the whole body; which is afterwarde accompanied with the colour, taste, hearing, voice, sight, desires, exercise, motions, &c. Whence it commeth to passe, that a martiall

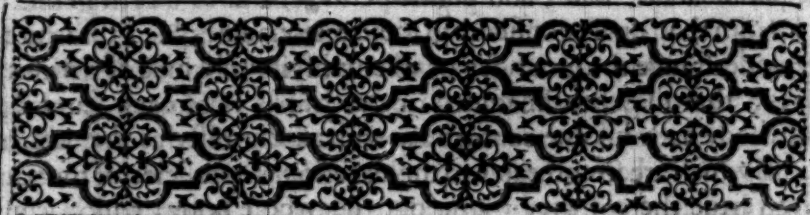
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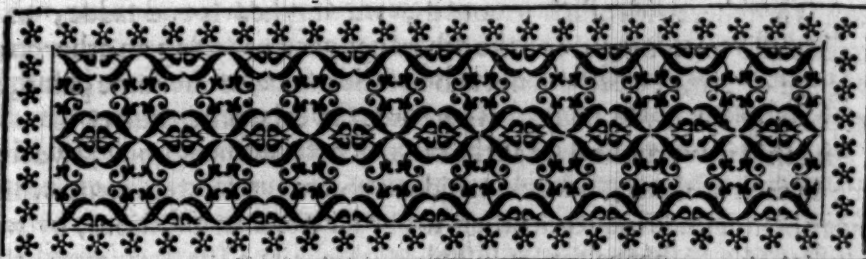
Note.

body, made meager with great, raised, and hard lims, strong ioynts, and mighty bones, wilbe (for the most part) of a swarte complexion, mixed with adust redde, hauing a lowe forehead, great eies, in colour yeallowe like the flame of the fier, with large eie-lids, wide and open nostrils, breathing forth vapours in great abundance, a wide mouth, thicke lippes, and redde, white teeth, small eares, a round chinne, forehead and iawes, a darkish haire, but tending to a fiery redde; stiffe, wreathed, and curled locks, an exile, shrill, & violent voice, &c. delighting altogether in laborious matters, as to beare armes, exercise his body in wrastling, and such like actiuities; being better pleased at the report of terrible and fearefull accidents, then at the hearing of smoothe and pleasant carper-discourses: he is exceedingly sensuall, impatient, vnquiet, stirring, &c.

Now he which is able to expresse the properties of one Complexion exactly, will easily iudge of the rest: because all natural things haue a certaine correspondencie in method, forme, proportion, nature, and motion: all which being Philosophically vnderstood, bring with them a certaine knowledge of all actions and gestures, to be imagined in bodies, by vertue of which they may be put in practise. Which knowledge, if it be behouefull in any artificer, then surely is it most requisite in a Painter.

Againe, it is most certaine that a picture which doth not in some measure represent the life (as being able to endure the publike vewe) prooueth very vnperfect as well in the inward affections, as the outward motions, losing al that commendation, which by reason of the worth of the other parts, it might otherwise deserue. Wherefore if the Painter shall alwaies propose vnto himselfe the *life*, counterfeiting it as neare as possibly he can; then whensoever he perceiueth a man somewhat inclined to any particular affection, and alwaies yeelding to the actions agreeable to the same, hee ought so to expresse it in his picture. Whereunto if many that beare the name of good and sufficient Painters had binne inioyned, they would not haue binne so hasty in stealing credite to themselues, by other mens labours: (for in truth a thing taken from his due place, where it hath a diuers ende, cannot well be applied to the drifte of a worke, into which it is newly transferred) and so we should not now adays finde so many wals, garnished with histories so ill representing nature, without al Arte or life.





HOVV THE BODIE IS ALTE. RED BY IMITATION.

CHAP. VI.



His passions of the minde doe likewise alter the body by a certaine hidden vertue and power, which hath his originall from some vehement imagination; as it often hapneth in any sudden astonishment, procured by the sight or hearing of some strange matter. In which case we must be sure to frame al the other *subsequent* motions (according to the originall power whereby they are moved) answerable to the *principal* passions expressed in our picture; that in so doing, we may shunne such absurdities as we daily finde in diuerse pictures, concerning this point: whereas if this discretion be omitted, our pictures will rather seeme like dreames, or workes done at hap-hazard, then true and liuely representations of the history intended. But because the principal moving effectes are manie in number, I meane (for better illustration sake) to giue a taste of some examples, which (I hope) shall adde such light to the professors of this Arte, that thereby they shall be able to represent all the inferiour & subordinate passions in order, as they answer to the principal, which is first mooved by the object. As he which reporteth some strange accident to others, is chiefly mooved therewith himselfe, according to the nature of that which hee reporteth; then the hearers beeing more or lesse affected, together with him, performe the like effectes in their owne bodies, & so in the like. For the motions appeare diuersly; in warlike persons seirce, in sorrowfull men sadde, in pittifull compassionate, in hasty folks ridiculous, and in merry fellowes cheerefull and pleasant: as when one telleth some iest laughing, hee provoketh others to laughe. Howbeit a man is much more mooved by seeing, then by hearing: whence I holde it most convenient for that Painter, which would prooue a cunning *Motist*, to be curiouse in diligent observing of the aboue named rules. For who is

Obferue.

The eie preferred before the eare.

there amongst vs, which beholding an other suffering the tormentes of death, is not therewith much mooued, waxing heauie and fadde, as if himselfe also felt some part of the others panges? or seeing an other cutte his legge or arme, seemeth not also to feele a spice of the same paine, in that parte of his owne bodie; where hee sawe the other hurte?

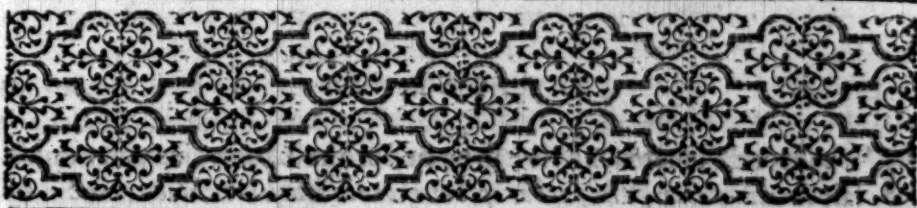
Evill compa-
nic.

And thus if we runne over all the other effectes of mans body, we shall finde in each of them, a kinde of hidden powre, and secret vertue, which by way of similitude induceth others to participate their affections, by way of *imitation*. Whence the Philosophers thinke it no strange matter, that the body and minde of one man, shoulde bee like affected with the minde of an other man; insomuch as the minde is farre more potent, forcible, and actiue then the vapours which ascende from the bodie: Neither is there any impedimente, why one mans bodie shoulde not bee as much subiect to the minde of an other, as to his body. Whence they say, that *one man worketh in another, only by his affection and habit*. And for this cause, are we warned to avoide the company of men of corrupt conversation: because their mindes doe infect those which are neere them, like a contagious and pestiferous aire: and on the contrary side, wee are exhorted to embrace the society of vertuous men, as a thing very profitable.

But to our purpose; I holde, that howsoever all the faide alterations may by similitude take place in all bodies; yet notwithstanding they haue much more efficacie in such, as agree in a naturall sympathy and conformity both of body and minde. Wherefore a stiffe and stubborne Saturnist will bee nothing so much mooued to pittie at some fearefull spectacle, as a milde and gentle Ioviallist: Nor an vndaunted Martiallist be like terrified with a wonder, as a timorous Lunist: or if hee chaunce to bee mooued, it is by expressing a kinde of incensing, like vnto that which is felte, when one seeth a thing of his owne nature. In like sorte, are all the other bodies mooued more or lesse, according to the similitude they haue one with an other: as also according to the time, age, and exercise. For a childe is affected one way; a youth an other; a man of ripe yeares a thirde; an olde man a fourth: and a doatarde a fift; as daily experience will teach vs, in the accidents of the life. Wherefore the Painter must not overslippe the consideration of these things, in so much as they are the very spirite and life of the Arte. But ought rather to be daily conversant about the observation thereof, as of things of great subtiltie and no lesse difficultie: which may appeare by the small number of painters that haue prooved excellent therein. And for this cause, haue I positiuely affirmed (as you see) *that all those passions of the minde, whence these externall bodilie actions flow, doe so much the more or lesse discover themselves, by how much the more, or lesse affinitie the bodies haue, with any of the foure Complexions, arising from the foure Elementes*. Wherevpon Ptolemie, the Arabians, Hebrewes, Egyptians, and other ancientes, together with Albertus Magnus, and diuers other late Philosophers, and Mathematicians, haue so curioully pried into the secretes of their naturall

naturall agreements and disagreements: all who were of opinion, that all these passions and affections proceede from the superior bodies by a certaine naturall instinct and inclination. Wherefore although the knowledge hereof be lesse needefull for vs, who are sufficiently perswaded, that * *Sapiens dominabitur astris*, yet notwithstanding I will continue my proposed methode, declaring how the affections observed by these wise men, haue (in their conceit) their original from the *Celestial* bodies. For by this means, we shall be the better able, to iudge of every mans private nature, according to the Planet whereunto he is subiect; for the fore-specified reasons. For the more exact vnderstanding whereof, I meane to set them downe orderlie in the next chapter, beginning with the chiefe and vppermost, and calling them all by their proper names, taken from the *Indians*, *Orphem*, and the other ancient Poets.

* A wise man
overruleth
the starres.



OF THE MOTIONS PROCV- RED BY THE SEVEN PLANETS.

CHAP. VII.



AMONGST the seven governours of the worlde (which *Merc: Trismegistus* calleth Planets as *Saturne*, *Iupiter*, *Mars*, *Sol*, *Venus*, *Mercurie*, and *Luna*) the chiefe & principal is *SATVRNE*, which hath also received diuers names of antiquity, as *heauen*, *Sith-beaver*, the father of the Gods, patron of Time; And from his effects here below; *Wise*, *Intelligent*, *Ingenious*, the seede of great profundity, the auctor of secret contemplation, the imprinter of waighy thoughtes in men, a destroyer and preserver, the subverter of power and might, the keeper of hidden things, and the auctor of finding and loosing.

His names.

His influence
and effects.

Complexion.

His Influences are partly good, and partlie bad, according to the disposition of him that receiveth them, as *weeping, melancholy &c.* Hee causeth religious actions, as to bowe the knee, looke downe vppon the earth, pray, and such like motions of the brest and face, common to those which praie, or other austere and *Satiricall* fellowes, with head declining, eies fixed on the earth, wasting himselfe with a furious silence, & examining his owne speech, with hanging lippes. Moreover hee causeth a Complexion of colour *betweene blacke and yeallowe*, meager, distorted, of an harde skinne, eminent veines, an hairie bodie, small eies, eie-browes ioyned together, a thin bearde; thicke lippes, with lookes cast downe, an heaue gate, enter-fairing as hee goeth. Besides, hee makes a man subtile, wittie, a way-layer, and murtherer. Now according to this forme of body, and these motions, you may frame any bodie subiect vnto *Saturne*, that is of the temper and complexion answerable to the nature of *Saturne*. So that by that which hath bin saied concerning this Planet in particular, as also by that which shalbe spoken severallie of the rest, wee may gather one generall rule, as touching the arte of motions in our pictures, as well in respect of the quality of the humor, as of the motions themselues &c.

I V P I T E R. II.

His names:

Effects.

Complexion.

THIS second Planet is *Jupiter*; so named of the *Latines*, as you woulde saie *iuvans pater*, the father of beneficence and liberalitie: Hee is otherwise called of the Poets, *magnanimous, the thunderer and lightner, invincible, altpotent, magnipotent, good-natured, fortunate, sweete, pleasant, the best wel-willer, honest, neate, of a good gate, honorable, the author of mirth and iudgement, wise, true, the reucaler of truth, the chiefe iudge, exceeding all the Planets in goodnesse, the bestower of riches and wisdom.* The dispositions and affections proceeding from this Planet are; *a merry and ingenuous countenance, actions of honor, shaking of handes*, after the maner of those which entertaine strangers, commending and speaking men faire, with cap and knee, lifting vp the head as those vse which pray.

Concerning the Complexion, Disposition, and Feature of the body, he makes a man of *a mixt sanguine*, betwixt white and red; of a delicate bodie, good stature, either balde or else high foreheaded: eies somewhat bigge, shorte nostrelles and vnequall, the checke-teeth somewhat bigge; a curled bearde, deceitfull and faire conditioned. All which correspondencies betwixt the qualities of the minde, and the constitution of the bodie, together with their exterior affections, if the Painter shall with iudgment consider and obserue, they will breede both delight in him, and estimation to his arte. Teaching him farthermore the true difference betweene an honest man and a varler, one that is merrie, and a melancholy fellow, a man of his handes, and a coward; and so forth according to all those qualities naturallie proceeding from *Jupiter* &c.

MARS. III.

THe third Planet is *Mars*, and by the Poets is also called *Mauors*; His names.
God of warre, bloody, armi-potent, ensifer, magnanimous, bould, inconquerable, full of generosity, of invincible power, of impetuous presence, vnrresistable, a subuerter of the strong and mighty, and a deposer of Kings. He is the Lord of heate, burning, and power; the Planet of bloud, brawles, and violence; incensing contentious and bould spirites: and (in a word) broaching all disorderd, inconsiderate and headdy actions. Effectes. His gestures are terrible, cruell, fierce, angry, proude, hasty, and violent. He causeth men to be of a red complexion, a deepe yeallowe haire, round visagde, fiery eies, a cruell and fierce countenance, by reason of his intemperate heate; in so much that he is reputed hoat and drie in the highest degree, bearing sway ouer redde choler. Complexion.

SOL. IIII.

THe fourth Planet is *Sol*, which hath diuers other appellations; as *Phæbus*, *Apollo*, *Titan*, *Pean*, *Horus*, *Osiris*, *Arci-tenent*, fiery, golden, flammiger, radiant, igni-comus, auri-comus, the eie of the worlde, *Lucifer*, *multi-fidus*, *omni-potent*, the Prince of starres, the graund Seignior. His names. He is of good nature, fortunate, honest, neate, prudent, intelligent, wise, the gouernour, the bestower of life vpon all bodies indued with soule, obscuring the light of the other starres with his exceeding brightnesse, and yet imparting vnto them all that light they haue. Whence in respect of the night, he is called *Dionysius*, and of the day *Apollo*; as you would say *pel- lens malum*, i. the dispeller of euill. Wherefore the *Athenians* called him *ἡλιόφανος*, &c.

He was named *Phæbus* by reason of his beauty; and *Vulcane* because of the violent heate he ingendereth in those bodies, ouer which he hath dominion, and *Sol* for the preheminance of his light; wherfore the *Affyrians* named him *Adad*, which signifieth alone; the *Hebrewes* *Shemesh*. Effectes. The motions proceeding from him are couragious, honorable, maiestical, considerate and wise. The colour and hewe which hee giueth is brownish Complexion. betwixt yeallowe and blacke mixed with redde; causing those which are subiect to him to be of a lowe stature, yet of a comely personage, balde, curled, with yeallowish eies; touching the affections of their minde, sage, considerate, prudent, trusty, vainglorious, and magnanimous.

VENVS. V.

THe fift Planet is *Venus*; whose denominations are likewise diuers, expressed by variety of epithetes; as *Chiefe*, *milde*, *faire*, *bright*, *white*, *pleasant*, *powerfull*, *fruitfull*, the mother of loue and beauty, the progenie of Her names.
 B b iiij. ages,

Effects.

Complexion.

ages, the first mother of man, she that first ioyned both sexes together in loue, the Queene of all ioye, frendly, mercifull, euer-bountifull to mankind, embracing all things with her vertue, humbling the strong and lofty, and exalting the base and weake, and directing all things. They call her *Aphrodite* because she is found in euery mans sence and minde, and *Phosphoros*, or *Lucifer* when she appeareth before the sunne in the East, and *Hesperus* when she followeth the sunne. Her motions are pleasant and mirthfull, being giuen to sportes, dalliances, dauncing, and embracings: she makes the countenance amiable, pleasant, and merry; working a kinde of whitenesse in the body; by reason of her colde and moiste nature (resembling the water, which when it is congealed and frozen, looketh white) yet prettely mixed with redde; she causeth men to be proper of body, faire and round visaged, with blacke rowling eies, browne haire, of a louely disposition, gentle, bountifull, courteous, affable and gracious.

MERCVRIE. VI.

His names:

* *Alipus*.

Effects.

Complexion.

Mercurie is the sixt Planet; and of the ancient is called the sonne of *Iupiter*, the *Herauld* and *Prolocutor* of the gods: the Grecians call him *εμερς*, which signifieth shining, *serpentiger*, *caducifer*, * *light-foote*, *eloquent*, *gainefull*, *wise*, *reasonable*, *strong*, *potent* as wel on the good as on the badde part; the *Notary* of the Sonne, *Iupiters herauld*, *hauing commerce with the supernall and infernall gods*, *male with the male*, and *female with the female*, *most fruitfull*, an *Hermaphrodite*; *Lucian* calleth him the *Vmpeere* of the gods, others *Hermes* or the *interpreter*, and the expounder of the mysteries of Nature. His motions are *inconstant*, *slippery*, *mutable*, *strong*, *liuch*, *prompt*, and *ready*. He causeth a Complexion neither very white, nor very blacke, a long visage, an high forehead, small eies, not altogether blacke, an euen nose and something long, thinne beard, long and slender fingers: the operations which he causeth in the minde are *witty*, *subtile*, *busie*, *sharpe*, *wary*, and *fruitfull*.

LVNA. VII.

Her names.

The seuenth and last Planet is *Luna*; of the ancient called *Phæbe*, *Diana*, *Lucina*, *Proserpina*, *Hecate*, *menstrua*, *triformis*, *noctiluca*, *wandering*, *silent*, *double-horned*, *safe*, *night-walking*, *cornigera*, *Queene of heauen*, *the first of the Goddesses*, *Queene ouer mens mindes*, *Mistresse of all the elements*, *she to whom the starres haue relation*, and the elements are in subiection, at whose becke the lightnings shine, and seedes spring, the mother of corne, sister of *Phæbus*, the transporter of light from one Planet to another; imparting her light to all the other starres, and restraining their diuers courses, the Lady of raine and moisture, the bestower of riches,

the

she nurse of mankind, the ruler of all states, pittifull, mercifull, the preserver of men both by sea and land, mitigating the tempestes at sea, the subduer of carnall affections, Queene of the world, and vanquisher of hell. Whose magicke the birds of the aire, the beasts of the feildes, the serpentes in the rockes, & canes of the earth, and the fishes of the sea doe reverence, finally the enemy to sheeues and murderers.

Her motions are moouable, beneficent, childish, simple, oblivious, and curious. Shee makes a man of a pale Complexion, intermingled, with red, of a comely stature, round visage, & marked, blackish eies, bittle browes, tender, and soft flesh. The qualities of whose mind are sociability, facility, penfuennesse, affectation of newes, no readie gift in discourfing.

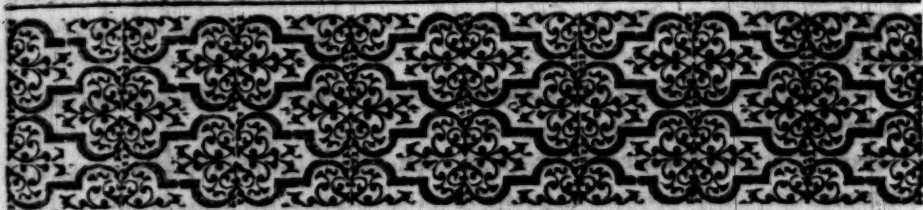
Effectes,
Complexion.

And from hence springeth the whole variety of all the other motions, besides the aboue named of the elements, all which serue for tokens, & signes, whereby we may the better attaine to the knowledge of the natures of people, and their affections and passions, answerable to the vertue and influence of the Planets, which the ancient Mathematicians haue by long experience obserued: Neither did those excellent Motistes *Al. Magnus*, *Abbas Tritemius*, and *Rai: Lullius* consider them, to any other ende and purpose. Whosoever therfore, shalbe throughly possessed with these things, imprinting the well in his mind, & proceeding according to their directiō in his pictures, may assure himselfe that his workes will prooue not onely commendable, but even exceeding admirable; expressing in them saddnesse by *Saturne*, by *Iupiter* contentment, by *Mars* crueltie, by *Sol* magnanimitie, by *Mercury* quicknesse of spirite, by *Venus* loue and wantonnesse, and by *Luna* humanitie and gentlenesse: exemplifying moreover according to these obseruations, these and such like effects, vnited together in the Compoundes; all which the ancient Maisters, carefully obserued (as may appeare by their workes, which sufficientlie declare, that they both vnderstood these mysteries, and tooke great paines in expressing them. Whence it is most apparent, that the knowledge of these thinges, cannot be attained vnto, by the meere practise of painting, but by the earnest studie of Philosophie, wherewith the ancient painters were sufficientlie furnished. And hence it is, that *Mi. Angelo* of late years, being verie skilfull in these matters, gaue to the Diuels in his last iudgment in the *Vaticane*, not onelie the actions and gestures of Angels and nimble and actiue men, together with other earthlie ornaments, but also diuers other lookes and countenances, most futable to their wicked intents, as in his owne discretion hee thought fittest: whence we finde in *Charon*, and the other Diuels severall countenances, though all of them dreadfull and malicious. In which point *Leonard Vincent*, and the other 5 mentioned in the second chapter of this booke (who were the verie light and direction of all the other good painters whome I therefore passe over because they are recorded in the * liues of the painters) were reputed little inferiour to *Mi. Angelo*.

Note.

* Written by
George Vasari-
us Aretinus.

How



HOVV ALL THE MOTIONS MAY ACCIDENTALLIE BEFALL ANIE MAN, THOVGH DIVERSLIE

CHAP. VIII.



The 5 senses.

HAVING hitherto discoursed of the motions arising from the *elements, the humors, and the celestiall bodies*, as also how they differ each from other, according to their severall operations in men, and their various effects; It remaineth that I should now speake in particular of certaine principall properties of these motions; taking naturall examples (as my manner is) & applying them to the Planets, from whence this variety of effects and influences descendeth. Which particularity of motions if it shall be expressed, it will discover all sortes of passions of the minde in each bodie. But because each man is subiect to some one of the Planets, and therefore is more speciallie inclined to some one affection, it will not bee amisse to shewe how vpon occasion, anie affection: whatsoever, may be stirred vp in a man of any condicion or constitution; the manifestation whereof riseth wholly from the 5 senses, as the instruments whereby the obiects be apprehended: as by the *eye* wee see that which is comely and vndecent: by the *care* wee heare soundes pleasant and vnpleasant, as praise and dispraise: by the *nostrilles* wee smell sweete and stinking, stronge and sharpe savours: by the *taste* wee discern sweete, sharpe, vnflavorie, thicke, salte, stipticke, virulent, bitter, fat, stronge, vnpleasante, and (as *Aristotle* saith) harde and softe: finallie by the *feeling* wee touch colde and hotte, moist and drie, as also sharpe, light, flipperie, heavy, harde, soft, grosse, slender, and such like qualities from whence all actions, whereunto anie kinde of bodie is subiect, are caused, though more abundantly and more apparantly in some, then in others. Whence we are given to vnderstand, that as these qualities are distinct betweene themselves, and are severally

severallie applied to the Planets, so likewise the affections proceeding from them doe varie, accordinglie as the senses, apprehensions, and passions together with their objects, *vz. Colors, sounds, smells, tastes, and matters,* doe differ.

Now although there be but one particular instinct in each private man, which inclineth him to good or evill, wherevnto that free governor and *arbitrator* of his affections most Naturallie leaneth, and from whence all his ordinarie actions proceede: notwithstanding, there is no impediment, why a man may not be affected diverslie, by anie of the exterior senses (the ordinarie instruments of all our operations) by framing in his minde, passions answerable to the object apprehended by his senses, and so cause such like actions to breake forth in him, as be repugnant to his particular instinct. The truth whereof wee reade in David King of the *Hebrewes*; who was lascivioullie affected, when from the top of his Pallace he beheld *Bethsheba* bathing her selfe naked; and at the same instant was stirred vp vnto crueltie in commaunding *Urias* to be slaine, although he were naturallie both a most continent and clement Prince. Againe, his sonne Salomon the wise, was subdued by his sense, and bewitched with the inticinges of concubines and *Idolaters*, thinges much abhorrent from the instinct of his nature. And thus in perusing of Histories, wee shall finde how divers most valiant Princes, haue vpon occasions prooved faint-hearted, and bin stained with covetousnesse: manie pittifull men bin given to crueltie, religious men to revenge and malice; chaste men to luxurie, stowte men to cowardize &c. Observing moreover the alteration of mirth into sorrow, lamentation into laughter, covetousnesse into liberalitie; which I therefore omit, because wee daily see lively examples, of people successively affected with sundrie vices; as rapines, grieve, loue, dishonestie, theft, murder, hatred, revenge, treacherie, tyrannie, insolencie, &c. and contrariwise with religion, mercie, loialtie, clemencie, liberalitie, honestie, victorious desire of honor, &c. As theeues being ashamed to lay themselves open before companie, for feare of being discovered, will make a fayre shewe of true men: and curtesans and light huswiues, in the presence of other graue matrones, will beare the countenance of verie honest women, concealing their habituall naughtines, for feare of the disgrace and punishment, which would otherwise ensue: and fellows to avoide the danger of the halter, will take vpon them the habite of honest and civile men.

Hence then the Painter may learne how to expresse not onely the proper and naturall motions, but also the accidentall: wherein consisteth no small part of the difficulty of the Arte, namelie in representing diversities of affections and passions in one bodie: A thing much practized, by the ancient Painters (though with greate difficulty) who ever indeavored to leaue no iotte of the *life* vnexpressed.

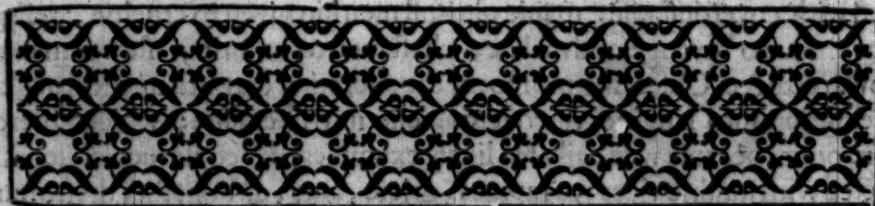
It is recorded that *Euphranor* gaue such a touch to the counterfeite of *Paris*, that therein the behoulder might at once collect, that hee was *Vm-pire* of the three *Goddeses*, the *Courter* of *Helena*, and the *slaier* of *Achilles*: and of *Parhasius the Ephesian*, that he painted the *Idole* of the *Athenians*

Observe.

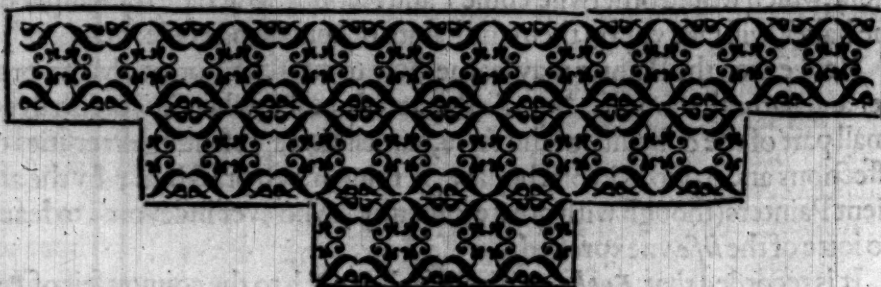
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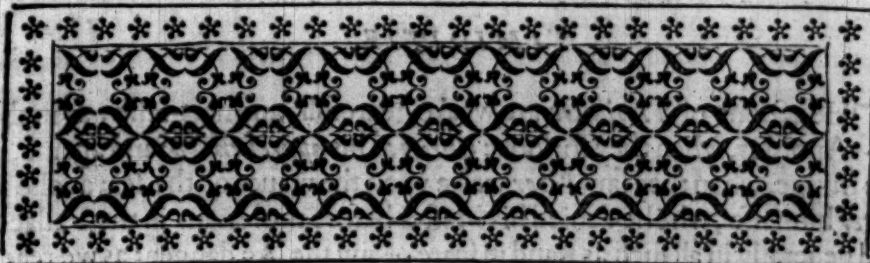
Note.

thebanians in such sorte, that hee seemed angry, vniust, inconstant, implacable, gentle, mercifull &c. Againe, wee reade howe *Theon* represented in *Orestes*, furie and grieve mixed together: and of an other who resembled in *Vlysses* a dissembling patience: as also of *Aristides* the *Thebane*, who (in the person of a wounded woman giving her childe sucke) expressed paine, and feare so liuely; that it was harde to saie, whether shee were more pained with the sense of her wounde, then afraide, least her childe lacking milke shoulde sucke bloude: who also is reported to haue beene the first that beganne to represent these perturbations of the minde, and was afterwarde followed of the other Painters, as a guide herein. It was mine owne chaunce, to lighte vppon a small earthen heade of *Christ* in his childe-hoode, made by *Leonarde Vincent* himselfe; wherein you might evidently perceiue the simplicity and innocencie of a childe, accompanied with vnderstanding, wisdom, and maiestie: and although it were the countenance of but a younge and tender childe, yet it seemed to shew forth a kinde of sage antiquitie, much to be admired.



OF





OF THE MOTIONS OF MELAN-
CHOLIE, FEAREFULNESSE, MALICIOVS-
NESSE, COVETOUSNESSE, SLOWNESSE,
ENVIE, BASHFULNESSE,
AND ANXIETIE.

CHAP. IX.

HAVING generally intreated of all the motions, vnto what kinde of bodies they do particularly appertaine, and howe they may accidentally befall all sortes of men; it remaineth that I touch each of them seuerally, beginning with MELANCHOLIE: whose motions are *pensive*, *sorrowfull*, and *heauie*: and are to be expressed in the picture of *Adam* and *Eue* immediately vpon their fall, making them with declined countenances, and eies fixed on the earth, bowing the head, with one elbow resting vpon the knee, & the hand vnder the cheeke, sitting in some conuenient place, as vnder a shadowie tree, betweene the rockes, or in some caue; Where you may likewise place *Agar*, when going great with childe, and thrust out by *Abrahams* wife, shee betooke her selfe to a solitary place, where she fell into a most deepe fit of sorrowfull bewailing and lamentation, hanging the head, till the *Angell* came and comforted her. In like sort shall you represent *Dauid* after his adultery; *Peter* after his denial of his master, &c. which *Aristo* hath in some measure shaddowed in *Sacripanto* Cant: 1. where he saith:

*He tarried in this muse an howre and more,
VVith looke cast downe, in sad and heauy guise.*

And againe Cant: 2.

*His eies were swolne with teares, his minde oppressed
VVith bitter thoughts, which had his hart distressed.*

Cc j.

TIMI-

TIMIDITIE.

THe actions of *Timiditie* are weake, fearefull, and hart-lesse; as in the Apostles, when they forsooke *Christ* at his apprehension: and againe, in the shippe, when they saw *Peter* walke ypon the waues of the sea; as also in *Peter* himselfe, whē he denied his Master before the seruāts in the Pallace: and generally in all such as stand in feare of any the like danger; as we reade of *Aeneas* in *Virg*: amidst his fearefull aduentures by sea; of *Abalom* flying from his father; of *Lot* and his children, forsaking the fiue Cities on fire. In all which would be expressed, fainte, suspicious, and confused gestures, voide of all vigour: And vnto one dastard-like running away, you may fitly applye that which *Ariosto* Cant: 1. speaketh of *Angelica*, saying:

*Her fearefull lookes ofte times shee backe doeth caste,
Still doubting least Rainaldo came behinde.*

MALICE.

MALICE alwaies discouereth actions of crafte, and wicked intent, neuer giuing place vnto free motions, but rather to restrained, odious, & mischieuous, wherein you shall finde little satisfaction or content, and euermore heauie lookes, doubtfull gestures, and confused limmes. This may be truly resembled in *Caiphas*, despightfully renting his clothes, and in the *Jewes*, and those which accused *Christ* before *Pilate*: as also in the *Pharises*, accusing the adulteresse before *Christ*, at what time they being pricked with the conscience and remorse of their owne sinnes, slunke away out of his presence, one by one: and likewise in them that draue him out of the Temple with stones: In the traitour *Indus*, when he betraied him with a kisse. You may also figure it in the countenances of malicious and spightfull *Heretikes*, when they answer for themselues, with malepert, malicious, and spightfull behauiour, in the Councils and such like places, before the Inquilitors and examiners; representing them with hollowe eyebrows and eager lookes, discovering their venomous stomacke against the truth. In Proctours of the law and Notaries, whiles they maintaine a broken cause before the Iudges; and in Counsellours, when (for a double fee, they giue bad aduise, to the ouerthrow of their credulous client.

COVETOUSNESSE.

COVETOUSNESSE (being nothing els but a greedy desire of enioying much, when men employ al their indeuours to become penny-fathers) hath restrained and catching actions, alwaies drawing in the hands and the armes:

armes : it causeth a man to pinch himselfe within his garments, as if he were benumbed with colde; to bee pensive, looke into other mens affaires, elitch his thumbe betweene his other fingers (which is a most infallible token of a *miser*) and the like, which may bee observed in this kinde of people, being perpetually obstinate, and odious amongst men. And these may bee expressed in *Crassus*, especially in his expedition against the *Parthians*, where he died. In *Polymnestor* King of *Thracia*, when he murdered *Polydore Priams* sonne, for his treasure. In *Tantalus*, at his banquet for the Gods, when hee set the limmes of his owne sonne *Pelops* before them, insteede of meate: In *Midas*, wishing that whatsoever hee touched might become golde: In *Aglaurus*, turned into a stone for disturbing *Mercuries* loue &c; who studied nothing, but to heape vpper wealth: it may farthermore be expressed in some measure in greate Princes, stained with the spotte thereof; as in *Vespasian*, and the Emperour *Galba*.

Note.

TARDITIE.

TARDITIE makes a man slow and heaue in all his actions: whose proper gesture is to stande still, mooving the armes, and the rest of his body slowly, not much mooving, or spreading the legges, which when they are once fixed in a place, be not easily altered; as in men that forget themselves, porters, and clownes: The like appeareth sometimes in Philosophers, and great Sages, when they are in some profounde studie and contemplation: whom you may make stroking their beardes with a slowe hand: And after this manner shal you shew old folkes, but especially grosse and country people.

ENVIE.

ENVIE (being a most cruell vexation of the minde, for an other mans good) causeth a man to drawe backe all his limmes, plucke in, and as it were shaddowe his eie-liddes, grinde his teeth, wry his mouth, turne himselfe with a passionate kinde of lookes, as if he meant to prie into other mens actions, being ever talking of other men. This you may shaddowe in *Cain*, who perceiving that his brother *Abels* sacrifice was more acceptable to God then his owne, being moved with wrath and disdaine, slew him: and it wil be a very good action to paint him biting one of his fingers; which is a most evident token of an envious minde purposely set vpon revenge. The like shal you decipher in the Diuels countenance when hee beguiled *Eve* in Paradise; and finally in al such as boyling with rancour, plot the ruine and subversion of other mens prosperitie.

Note.

BASHFULNESSE.

THE actions of *Bashfulnesse* are void of al grace and Courtlinesse, being hasty and suddaine, following businesses without any regarde of decorum; and is common to clownes, shepherdes, artificers, and the bader sorte of people, who haue no touch of civil behaviour, or Courtly carriage: it appeareth sometimes in greate States, and mighty Princes: as we reade of *Cincinnatus*, *Lucius Dentatus*, and *Sertorius* amongst the Romanes; of a certaine King of the Danes *Genfericus*, *Attilus*, *Tamberlane*, *Selim*, *Barbarossa*, and others amongst the Barbarians, which becaule they lived so lately, may easily be knowne of all.

ANXIETIE.

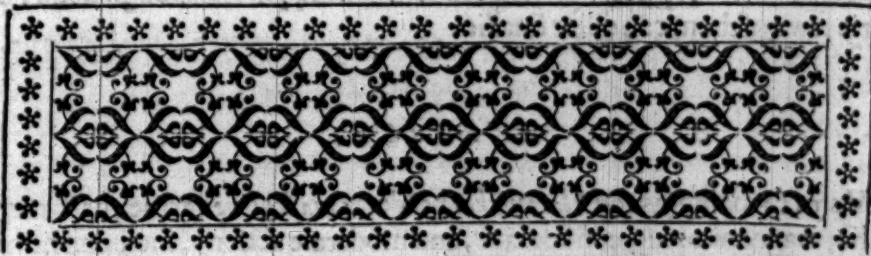
THE actions of *Anxietie* are importunate, troublesome, waspish, and angry; as to intreate, flatter, sooth, earnestly to sollicite, and importune with diuerse gestures and behaviours, without al comely grace, or regarde of him; from whom such a curtesie is expected, yet never ceasing to craue, without any consideration of the opportunity of time, or place. This is founde principally in Lazars, beggers, wary and cautelous men: and is an especiall property of stiffe clownes, sadde people &c.

SADNESSE.

SADNESSE (differing very little from Melancholy) cannot (in my iudgement) be better described, then as *Ariosto* doth it in *Angelica Cant. 8.* saying:

*Heere shee remaining helpelesse and alone,
Amonge the fruitlesse trees and senslesse rockes,
Standing her selfe all like a mayble stone,
Sane that sometimes shee tare her golden lockes,
At last her eies to teares, her tongue to mone
Shee doth resolve, her faire white brest shee knockes,
Blaming the God of heaven, and powre diuine,
That did the Fates unto her fall incline.*

And againe of *Isabell* to her lover *Serbino Cant. 24.*
*VVith wateryeies, and hart surpriz'd with anguishe
Ioyning her face to his, and her faire eies
To his, that like a withered Rose did languish.*



OF THE MOTIONS OF FOR-
TITUDE, FIDELITIE, IVSTICE,
DEVOTION, MAIESTIE,
AND CONSTANCIE.

CHAP. X.

FORTITUDE of the minde (being a gifte most proper vnto *Abraham, Iacob, Ioshua, and Moses*) ingendereth motions of constancie, generositie, maiestie and courage: in so much, that a man may perceiue whether the motions of volubilitie, quicknesse, &c. be wel settled in such a person, or no. Now bodily fortitude (although it ever accompanie that of the minde, being proper to *Achilles, Hector, Ajax, Hercules, Sampson &c.*) performeth actions of strength, puissance and valour, so that neither the pores are dilated, nor the limmes enlarged, as those of weake and nimble fellows are: whence we see strong men to be well set, with a firme, sure, and terrifying pace, seldome streatching forth their armes into the aire, or hanging the heade.

FIDELITIE.

FIDELITIE fulfilleth sincere, faire, and trusty actions, without the mixture of other motions, and is most commonly found in sober, continent, and moderate men; whence it commeth to passe, that these men most commonly stand musing, seldome opening their mouthes to speake, they put not forth themselves to vndertake all things indifferently, but only such as agree with their disposition, freely refusing other matters, without dissimulation: as we read of those holy men of God *Noe & Abraham* the first Patriarchs: of *Agria, Polynices, Dido, Sischau, Hypermetra* with her new spouse, amongst the Gentiles; & of Romanes *M. Attilius, Brutus*, towards his country,

and diuers others, vnto whome you shall giue severall gestures, as the trust reposed in them, vppon sundrie occasions shall require; although none, or verie fewe of them can differ finallie.

IVSTICE.

Note.

IVSTICE being(as the *Platonickes* holde,) a masculine vertue, hath manlie, magnanimious, considerate, and moderate actions; inclining rather to severitie then to pleasure and delight, because a perfect iust man, ought not to make the least shewe of affabilitie and remifnesse: but rather a staied minde, wholly bent to the consideration of the present matter: for affabilitie carrieth with it a kinde of sugred adulation, from which ariseth either pittie or some other affection, swaying the minde awrie, and corrupting Iustice: whence the ancient *Egyptians* were wont to represent an vpright Iudge without eares, thereby giving vs to vnderstand, that hee ought not to leane more to one parte, then to the other. Others haue painted him with 4 eares; warning vs thereby, that with two hee shoulde heare the reasons of one side, and with the other two those on the other side: But some late workemen haue more ingenioullie prefigured Iustice with a *nose of waxe*; because it is ordinarilie so easilie drawne vnto either parte. So that from it there proceede no firme and sounde actions; but partiaill, favorable, and fitting the humours and affections of others: and here I am of opinion that even at this day diuerse good men doe no lesse shew forth the fruites of Iustice, then in former ages iust *Ezechias*, *Mardocheus* and others did, whome for brevitie sake, I refer to some more commodious place. Which vertue if it were ever perfectlie expressed in anie picture, then surelie it was in the countenance of *Christ* in the *Doomes-day* donne by *Peter Peruginus*, and *Gaudentius* in *Varallo*, but especially by *M. Angelo*. Howbeit, therein is deciphered both severitie and mildenesse together, which in him are ever to bee looked for in regarde of the *Elect* and *Reprobate*; the latter in respect of the *Elect*; and the former towards the reprobate and desperate; who shall stande suspicious, mistrustfull, and trembling, ready to expect the sentence of life or death, good or evill.

DEVOTION.

DEVOTION hath diuers sortes of actions, answerable to the sundrie kindes of praying. For wee reade howe *Virgil*: *Aen*: 2. bringeth in *Achilles* praying to *Iupiter*, at the burning of *Troye*, when hee sawe a flame inviron the head of his Nephewe *Ascanius*, and in the fourth booke where *Ianus* complaineth to his father *Iupiter*, for suffering *Dido* to bee stolen awaie by *Aeneas*; whereby wee may obserue, that when they praied to the heavenly Gods, they stoode on their feete, lifting their handes vp to heavens; when to the sea-gods, with their handes towards the Sea; as may
appeare

OF ACTIONS AND GESTURES.

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appeare by the fifth of *Æn*: in the person of *Cleant* *hus* praying for the conquest in his sea-fight: when to the *Infermall Gods*, they kneeled in some ditch made in the earth: and when they *intreated for peace*, they stretched forth the right hand vnarmed, as we reade in *Virg*: in diuers places of the last of his *Æn*: whom *Ariosto* hath well imitated *Can*: 18. in these verses.

(*Moon'd with remorse*) *he stretched out his hand*

Naked, in shew of peace (as is the trade.)

Now besides these rites of the Gentiles, which belong to the vowes and sacrifices, which they performed to their Gods, *Genij* &c. we may obserue diuers rites and ceremonies vied by the Prophets and Saints, in the time of their praying: As when God commoned with *Abraham*, inioyning him the obseruation of the *Circumcision*, *Abraham* fell on his knees, with his face towards the earth: as also *Moyse* did sometimes vpon mount *Sinai*; *Ezechias* prayed with his face towards the wall; *Elias* cast his head betweene his knees, with diuers other gestures which we maye reade of.

There are besides these, certaine proper actions of deuotion; as to stand with the face cast downe on the earth, as *Christ* did in the garden; and with the head declining on one shoulder, as many holy and religious men vse to doe; to looke vp to heaven with the armes spread abroad, and sometimes a crosse, after the manner of kinges; to kneele, lifting vp the handes to heaven: to plait the fingers within each other towards the chinne, with an inclining countenance, to spread abroad the armes, with the head hanging downe, to lie groueling vpon the earth with the face downewardes and such like, as are vied by all *Christians*, whensoever they humble themselves before God. Howbeit I hold this to be the most convenient action, *that he which praieth cast his eyes vp towards heaven.*

There are moreover sundry other actions of devotion in diuerse nations; as of the naked priests of *Meroe*, called *Gymnosophista*; of the Priests named *Salij*, who accounted it a deuout thing to daunce armed in honour of *Mars*; of the *Corybantes*, who with the sound of *tubers* praied vnto *Cybele* the mother of the Gods, &c. The *Turkes* at this day, wric and turne their shoulders when they pray to their *Mahomet*: and the *Turke* himselfe prostrateth himselfe vpon the earth, with his face downewardes, and other absurde and ridiculous gestures, which I passe ouer as not appertaining to our purpose. This then may be a generall rule: that *the motions of Denotion bee quiet, peaceable, humble, stable, and more melancholy then merry*, which is proper to contrition, & bewailing our sinnes before God, where such actions are required, as are free from mirth, laughter, and lightnesse.

MAIESTIE.

THE gestures of *Maiestie* are agreeable to those of honor, nobility, magnanimity, liberality, and excellency, all which vnited together, would be represented in the *Pope*, and the *Emperor*; but especially, as they sit on their thrones and tribunals; as also in *Kings* and other great personages, vnto whom the principall and chiefe places and degrees appertaine.

Cc iiij.

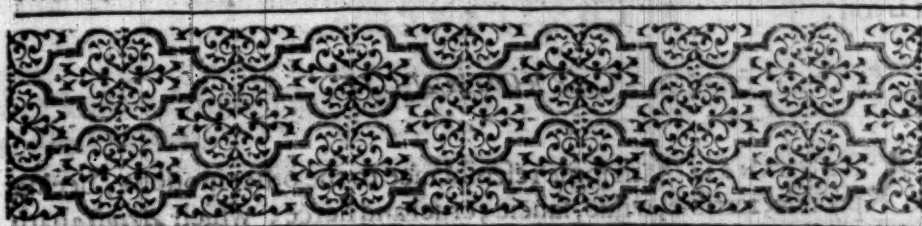
CON-

CONSTANCIE.

FINALLIE *Constancie* hath strong, sure, and firme actions, in whatsoeuer it vndertaketh. Wherefore the constant man is not swayed by an other mans will, but followeth his owne determinations; which property ought to be represented in his countenance. As in *Iob* who continued immouable, against all the assaults and temptations of *Sathan*, as the Scripture witnesseth; in *S. Steuen* when he was stoned; in *S. Katherine* the virgine, in presence of the bloudy *Emperour*, and the rest of those vndaunted *Virgines* and *Martyres*: all which are proposed vnto vs, as most singular examples of admirable constancie. Of which kinde we haue diuers other most pregnant exâples amongst the *Gentiles*: as *Anaxarchus*, who being armed with this vertue, was so hardy as to bite off his owne tongue, and spit it into the *Tyrant Nicocreons* face, in the midst of his tortures; thereby giuing him to vnderstand, that he scorned the vttermost of his most exquisite torments. The Roman *Mutius* who by error, slaying another in steede of King *Por-senna*, had so much courage, as voluntarily to thrust his owne hand, which committed the error, into that fier which was prouided for the sacrifice, suffering it there to burne for a good space. *Attilius Regulus*, who for the good of his country, suffered himselfe to be throwne out of *Carthage*, in a barrell sticke full of sharpe nailes: and *Aristides*, with many others, as well *Gracians* as *Romanes*; whome, as often as you shall haue occasion to paint, you must set forth with actions of inconquerable constancie. For all other actions, excepting this, haue some kinde of resemblance with each other. Wherefore, the constant man alone, is to be delineated with his proper & peculiar actions. And to the end this vertue may be the onely wonder and amazement of History, it may be expressed in such wise, as we reade of certaine ancient men, who alwaies remained most obstinate and peremptory in their humors. Who (as *Plinie* writeth) were at open defiance with the world, by changing the vertue of constancie into rudenesse, curiously snarling at euery man, and vtterly abandoning ciuill conuersation: As we reade of *Craßus*, who was neuer seene to laugh, and was therefore called *Agelastus*. Of *Zoroastres*, who neuer wept.

Of the renowned *Socrates*, who neuer changed countenance; insomuch as by him you could not iudge of any inward passion. But aboue all the other Philosophers, of *Diogenes Cynicus*, who excelled herein so much, that all his schollers and followers had that name giuen them. Of *Pyrrho*, *Heraclitus*, and *Timon*: all which swarued very much from the common and ordinary currant of other men, by the excessiuenesse of this constancie; or rather plaine pertinacie.





OF AVDACITIE, STRENGTH,
 FIERCENESSE, HORROR, FVRY, ANGER,
 CRVELTY, VIOLENCE, RAVING, ROUGHNES,
 OBSTINACY, TERRIBLENES, DISDAINE,
 IMPIETIE, INIVRIE, HATRED, PRIDE, VA-
 NITIE, AND ADVENTVRING.

CHAP. XI.



HE actions of AVDACITIE, are rash, presumptuous, arrogant, and stubbourne; as not regarding others, and desiring to bee feared of all men; scorning all men with a fearefull countenance, and gestures full of threatening and insolencie: which must bee expressed in the *Giantes* against *Iupiter*; in *Nimrod* founder of the *Babylonian tower*; and in *Goliath* slaine by *David*.

STRENGTH.

STRENGTH hath lustie, stowte, and sturdie actions: as to looke bigge, and raise himselfe stowtelie vpon his legges, alwaies composing his bodie with a good carriage; not flagging and dilating his limmes as weake and werish bodies doe, but contrariwise raising them vpwards, yet not mainelie forced, but with a kinde of free gravitie, and seldome mooved but to good purpose, and when hee is mooved, to seeme fearefull to the beholders. And for this cause was *Anteus* the ancient King termed the son of the *Earth* in regard of the lustie and stronge motions of his lims, as also *Typhaneus* the *Giante*; for feare of whome the Poets fabled, that the Gods were turned into divers shapes: As also *Hercules* the *Thebane*,

Milo

Milo the Crotonian, and Lysimachus one of Alexanders captaines that slewe a Lyon.

ARROGANCIE.

ARRROGANCIE hath some resemblance to the other motions, beeing proude, terrible, wilde, saucie, cruel and fierce; which *Aristo* hath verie well expressed in *Rodomonte Cant.* 46. saying:

*Never alighting, or so much as rising,
For reverence sake, to bowe his head or knee,
Hee bare the countenance of a man despising,
Both Charles, and all the Peeres of high degree.*

And in other places in the same *Rodomont*, as also in *Mandricardo*; who ought ever to bee expressed with their handes readie to mischief e others, drawing themselnes backwards with a frowning browe, voide of al mirth; insomuch that everie bodie seemeth to stande in feare of them, not daring to looke vppon them, who still looke awrie, never turning their eie but verie slowelie, extending their nostrelles, and gaping as if their whole delight were set vppon doing wronge, by quarrelling, threatening and mis-uling men, with the roughest and bitterest actions of the bodie that can bee deviled.

HORROVR.

HORROVR hath frightfull actions and full of terror; causing a man to tremble, flie awaie, feare, pante, looke pale, and colourlesse in the face; as in *Thisbe* when shee founde the Lyon at the well; and in that armed servant at the onelie sight of *Marinus*, whome hee was sent to kill in his chamber; and generallie, in all who are suddainelie terrified with the vnexpected apparition of fearefull and dreadfull thinges.

FVRIE.

FVRIE sheweth actions of follie and distraction; as in such as fal into offensue actions, without anie regarde, shewing great vehemency in all their affections, by gaping & wrying their mouthes, seeming to crie out, bewaile, howle, & lament, tearing, & renting their lims & garmets, expressing a spice of furie, as if they were perpetuallie besides themselues. Examples whereof wee haue in *Althea* kindling the firebrand of her sonne *Meleager*; in *Athamas* killing his owne sonnes, and putting awaie his wife: *Heliodorus* in his *Aethiop.* historie mentioning this furie in faire *Cariclia* partly for the ablsence of her *Theagenes*, and partly for the marriage of *Cnemon* & *Nausilia*, bringeth her in like a mad & furious woman, casting her selfe vpon her bed, plucking her haire & tearing her selfe, reting her apparel, & saying: *let us do sacrifice to the diuel*, with such like speeches, most aptly applied vn-

to her passion cōplaining & lamenting in her close chamber, so that with her teares shee did wette the whole bed, and finallie after longe outcries, shriekingings, and other furious actions (as if shee presently imbraced her *Theagines*, shee clippeth the bedde with her armes, lying prostrate with her face downewards, calling vppon her welbeloueds name with manie deepe and hartie sighes.

ANGER.

ANGER (being nothing else but a vehement inflammatio of the minde) hath raging, violente, and cholericke motions; as appeareth in angrie folkes, who are swollen about the face, having fierie eies, burning like a coale. The motions of all their members are lustie and verie quicke, by reason of the violence of choler; as in *Moses*, when by occasion of worshipping the calfe, he brake the tables of the *Lawe*, which hee receaved of God vppon mount *Sinay*; in *Alexander* when hee slewe *Callisthenes* and other of his friendes; so that everie man sought to avoide his presence, when hee was in that fit; for it was so forcible in him, that it is reported of him, that hee did once in India cast forth sparkes of fire from his bodie; in *Tydeus* who dying (as *Petrarch* writeth most elegantlie vppon this passion) bit the head of *Menalippus* with his teeth; in the Romane *Sylla*, whome *Petrarch* also mentioneth in the same place; & in *Valentinia Hungar*: Emperor of Rome as also in *Noah* when hee heard of the fact of his sonne *Cham*, who had derided him whilst hee lay naked by the waie, wherefore he also cursed him.

CRUELTYE.

CRUELTYE hath eger, hurtfull, importunate, and bitter actions; as purposelic to offend others, to take pleasure in other mens harmes, to feede it selfe with bloudshed and death: and hence it is that you shall never finde gracious mildnesse in their countenances: As wee reade of *Abimelech*, who slewe his 70. brethren; of *Zimri*, who to obtaine the kingdome killed his King *Elah*; of *Zenacharib*s sonnes, who slewe their father before the altar; of the cruell king of Babylon, who caused the sonnes of *Zedechias* to bee murdered before his face, and afterwarde putting out his eies, threwe him into prison. Of *Mithridates* King of *Pontus*, who vpon the receipt of one letter, caused 80000 *Romanes* to be put to the sword. Of the King of *Troy* who * ripped vp his wife, to see where her children laie; of *Archelaus* King of *Macedonia*, who killed his sonne, vnckle and brother, without anie occasion; of *Phalaris* the *Syrigentine* Tyrante, who by extreame crueltie proposed a rewarde, vnto anie man that coulde invent a newe kinde of torture for men; and of others most famous for crueltie; as *Cyrus*, *Creon*, *Dionysius*, *Herode*, *Sylla*, *Medea*, *Scyron*, *Procrustes*, *Mezentius*, *Attyla*, *Barbarossa*, *Selm*, the Turke, *Tamberlane* the *Tartarian*, and most of the Jewes who crucified our Saviour: wherein you may

The like is reported of Nero.

may obserue the prifon, the buffetting, fturning, crowning of him with thornes, the fcorning, the cruciating, and out-rages of the cordes, and bandes, fputting, whipping, carrying the crosse, pearcing of his hands and feete, his lifting vp on the crosse, the repulse of *Mary*, his drinking of gall, opening of his fide with the fpeare, &c. which wee reade in *the Paffion*. In whom a man of meane capacitie may imagine, that all the vilanies were performed which thofe vngracious and furious people could deuife.

VIOLENCE.

VIOLENCE differing not much from furie, fuddainely loofeth the raines to al the other motions, without regarde or difcretion; as the manner of violente people is, who care for nothing, but to obtaine their purpofes; a general example whereof are, the *French-men*, who with a certaine loftie action defpifing, and vehemently threatening with out-cries, leaue no mifchiefe vnattempted whiles they are in that furie.

RAGE.

Note.

RAGE (as one faith) is a *Dutch* paffion; and is betweene anger and furie: it maketh men grinne, grinde their teeth, fome at the mouth, close their hands, looke vpwardes and fide-long dreadfully, throwing away whatfoeuer they haue in their hands, as *Mofes* did the *tables*; or elfe contrariwife to clitch faft, and rather to indure any torture, yea fometimes death it felfe, then to let it goe. As we reade of *Cynegirus* the Grecian captaine, who having purfued the *Persians* vnto their fhippes, he caught holde of one of them with his right hand, which being cut off by the *Persians*, hee tooke hold with the other, and that being cut off againe, he helde it fo long with his teeth, vntil the *Athenians* came and tooke it. Moreover *Rage* caufeth other actions; as very wel noteth *Ariosto Cant. 43.* in the perfon of *Fiordeliege* at the newes of *Britomarts* death, faying:

*Her tender cheekes, and her faire hayre fhee tare,
Oft calling on his loued name in vaine,
VVhose losse had bred in her fuch wofull care,
Shreeching and crying out with grieve and paine,
Like thofe with Diuels that poffeffed are,
Or as the Menades, with fonnde of horne,
In furious manner all about were borne.*

Which paffion he prolecuteth in many verfes in the fame *Cant.* till turning againe at the laft hee faith:

*VVith this, againe fo great her furie grew,
Shee made vpon her felfe a frefh affault,
And her faire hayre fhee rent and tare a new,
As if her fayre hayre had beene in the faulte,
Even from her tender cheekes the bloud fhee drewe,
Still dewing them with watery teares and false:*

ROUGH.

ROUGHNESSE.

ROUGHNESSE exerciseth rough, harde, and cruell actions, in which nobility, pittie, mildnesse or loue are neuer found; wherefore it makes a man draw in his eie-lids, moue slowly, and without any grace, draw his mouth aside when he speaketh, looke disguisedly ouer the shoulder vpon him whome he beholdeth, & so makes him peruerse & obstinate to heare any counsell; such are the *Tartarians*, and *Scythians*; and such were the *Gothes*, *Vandales*, and those barbarous nations, which oppugned and ruinated *Italy*, and halfe the world; being voide of pittie, or respect of humane or diuine affaires; next vnto them the olde *Lumbarde* comming forth of the deserts of *Scythia*, rude men, bare-legged, fierce, without military arte, without furniture of warre, or horses, of sauage behauiour, with warlike countenances, dreadfull &c. as they write of *Tamberlane* that cruell *Tartarian*; of the *Leſtrigones* whome *Ariosto* describeth, and of *Polyphemus*.

TERRIBLENESSE.

TERRIBLENESSE hath direfull, haynous, horrible, and harde motions, but with a kinde of Magnanimitic, as we reade in the Histories of the ancient Romans, of *Brutus*, *Torquatus*, *Marinus*, *Mithridates*, *Sylla*, and *Cato*; as also of *Caligula*; who studying how he might becōe terrible to the people, he viewed himselfe in a glasse, to marke what countenance he might choose that would seeme most terrible; wherefore he drewe in his eye-browes, looked sharpe, put out his lippes, euer turning his head sidelong, and so became a most terrible and intollerable tyrant. Nowe this terriblenesse will seeme the greater, when those which stande by this terrible fellowe appeare fearefull and trembling, least they should commit any thing, which might offende or displease him. Wherefore in a History we must euer be carefull, to make some one passion exceede, in comparison of his contrary: because it will haue more force according to the subiect represented.

Note.

OBSTINACIE.

OBSTINACIE hath stubborne, hasty, harde, implacable, and immutable actions; and will rather indure any paine then become obedient, raging like a Beare, or a Lyon; as *Pharao* King of *Egypt*, who indured so many scourges, and plagues by the hand of *Moses*, which he might haue avoided, by letting the children of *Israel* go. Besides it makes a man relie vpon himselfe, not caring for any thing saue that hee imagineth; it makes him to folde the armes, pressing them towards his breast, to cast

Note.

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his

his eies downewards vpon the earth oftener then vpwads, to stand alwaies leaning, as with his backe against a wall, or with his arme or elbow against a seate or some such matter, with his legges a crosse, or drawne inwards, with either one foote, or one knee vpon the other &c.

DISDAINE.

Note.

DISDAINE causeth a man to shake his head a little, to stare fiercely, and to open his mouth with a kinde of scorneful smile, causing him to lifte vppe his arme, a little opening his hand and wresting it about, holding vppe his nose, as if he smelt something amisse; and such like actions, which wee see daily, but especially in the *Dutch-men*, by reason of the suspicion they properly haue for every trifle, wherein they thinke they are scorned. Which vice is also common to the *Spaniards*; who will suddenly enter into disdaine, when thinges crosse his humour: so that hee can hardly endure it, if himselfe and his matters, bee not in that request hee desires; whence hee is most commonly detested of al Nations, for his naturall odious desire of soveraignry over others.

IMPIETY.

IMPIETY hath inhumane, cruell, and fierce actions, quite contrary vnto gentleness, humanity, and discretion, which were much noted in *Cambyfes*, and *Cyrus* nephew to *Astyages* king of the Medes, and in diuers others who delighted in blood, slaughter &c.

INIURIE.

INIURIE hath vniust, offensive, calumnious, and reprocheful actions; causing a man to insulte with a kinde of violence, and looking fiercely vpon him whom he iniurieth, threatening, and scorning him; as the wicked *Jewes* did *Christ*; and the Gentiles the holy Martyrs. The *French-man* is, for the most part, reprochefull (as we see daily) so that if you would represent such a motion aptly, you may put him in the natural action he useth in his affaires, being stoure, a despiser and threatner. Such a one was that famous *Gracchus Sempronius* amongst the Romans.

HATRED.

HAATRED (which is an inveterate anger through sorrow and griefe) performeth grievous, offensive, & troublesome actions towards him we hate: As we read of *Ismael* towards *Isaacke*: *Esau* towards *Jacob*:

Saul

Saul towards *David*: *Iosephs* brethren towards him &c. Amongst the Gentiles of *Hamilcar Barchinus*, and his sonne *Hanniball* towards the Romanes; *Sylla* against *Marius*, *Cato* against *Caesar*; and *Octavius* against *Mar. Antonius*. All which (beeing provoked vpon diuerse occasions) maintained capital and immortall hatred. There are also other actions of hatred, as in men of civile and good education towards rude, indiscreete, and vncivil men, towards whom a man is often cōpelled to vse such actions for the beating downe of their insolencie; with spurnings, shoulderings and repulles.

PRIDE.

PRIDE is taken in the *better*, and in the *worse* sense. In the *better*: and then it is such a lofty carriage, as a mans estate requireth; the motions whereof are noble and principall; as in them who mooued by an ardent desire of greatnesse and honour, aspire vnto high and loftie matters: And those noble mindes which shal with iudgement and discretion make vse hereof, shal vndoubtedly obtaine much credite in al their affaires. *Pride* in the *worse* (but more proper and more vsual part) hath imperious, arrogant, and insolent motions, causing the limmes to swell, and carrying the heade aloft, but with no steddinesse and gravitie: finally, ever shewing a scorneful and contemptuous behaviour towards other mens advise; as we reade of *Roboam Salomons* sonne, who because he despised the counsel of the ancient he was deprived of his kingdome; of *Nabuchadonosor*, *Enceladus*, *Briareus*, and diuerse other Gyantes in *Flegra* in their fightes against *Iupiter* and the Gods.

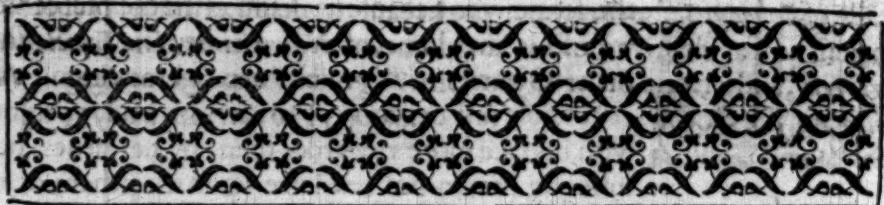
VANITIE.

VANITIE vseth frivolous actions to no purpose, accompanied with a certaine contentment, so that such as are affected therewith, haue a greater delight, then any settled determination: wherefore they are lighte, vnapt, easilie moved to laughter, and given to mocke at whatsoeuer they see: which is plainely seene in certaine Gallantes, and vaine-glorious fellows, who perswade themselues, that they shal not be admired, excepte they shew some foolish, insolent, absurde and vaine action. Wherefore their manner is ever to be gallant, to crake, sing, wrastle, beate, strike, and bragge, as may be observed in diuerse of base condition.

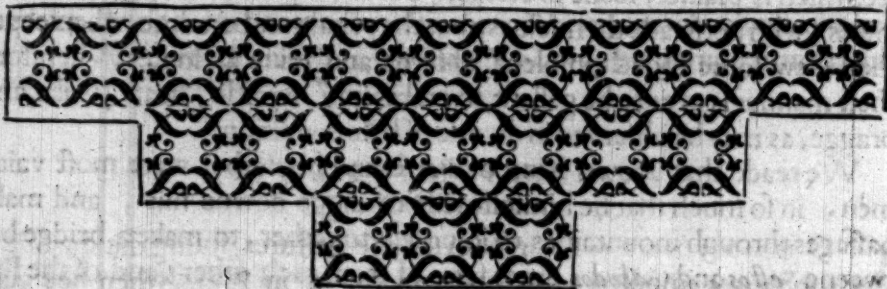
We reade that *Zerxes* King of *Persia* and his father were most vaine men, in so much that he himselfe sent to digge downe hils, and make passages through mountaines, to ioine seas together, to make a bridge betweene *Sestos* and *Abydos* cities farre of from each other; and of the Roman *Caius* in devising impossible plottes.

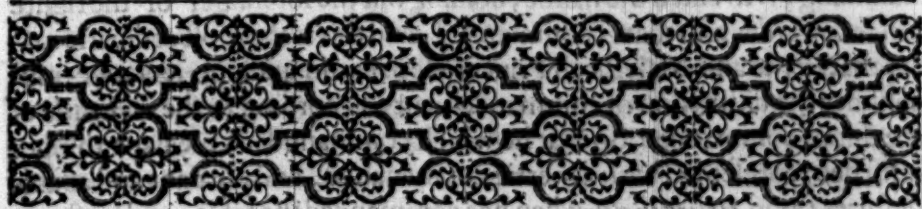
ADVENTVRING.

ADVENTVRING finally hath couragious, bolde, fierce, and crabbed actions; wherefore they are vigilant, free and loose; voide of feare, and slouthfulnesse. This we may expresse in *Abraham*, when hee set vpon the five Kings by night, which had taken *Lot* and his family prisoners: In *Moses* slaying the *Egyptian*, and burying him in the sande. In *David* whilst he was a shepheard, overturning the greate *Philistine* with his sling, and cutting of his head with his sword; In *Sampson* who with the iawbone of an asse slewe a thousande armed men; Moreover, you may expresse it in those foure worthy examples of true adventuring; as in *Ehud* the iudge; *Jaell* the woman; *Iudith* the widdow, and *Gedeon*: the first whereof slew *Eglon* King of the *Moabites*; the second killed *Sisera*, driving a naile into his temples with a hammer; the thirde going from the citie into the middest of the enemies campe, cut of *Olofernes* heade, carrying it away with her; and the last with many souldiers discomfited the *Midianites* killing *Oreb*, and *Zeb* their Kinges with good successe, and bolde courage; besides diuerse others which I might heere adde, if it were necessarie.



OF





OF HONOUR, COMMAVNDE-
MENT, NOBILITY, MAGNANIMITY,
LIBERALITY, EXCELLENCY,
BOVNTIE, DISCRETION,
MIRTH, AND PITY.

CHAP. XII.



TH gestures of HONOUR are to giue, and receiue; to sit or stande in some principall or eminent place for the purpose: as a throne, chaire of state, pulpit &c. where hee may bee admired. Besides, they make the man so placed to rest himselfe without moving, (except vpon iust occasion;) to carry his body vpriight, with his face more vpwardes then downewardes, not suffering him to put one knee vpon the other; or to crosse his legs, to hold his hands behinde him, or stande picking his eares &c. as *Ioan: de Casa* in his *Galatea* observeth: but rather to beare the partes of his body a farre of, one from the other, as the feete and knees, stretching forth his right hand with a kinde of magnificencie, with his hands at liberty, nothing restrained, as those doe which put one within another, clasping the fingers, or crossing the armes; which are all base actions, and therefore to be avoided of all honorable personages, who desire to beare a gracious and wel-pleasing countenance, adorned with *decorum* and maiestie, whensoever their state requireth it; as *Popes, Emperours*, and such like States.

COMMAVNDEMENT.

COMMAVNDEMENT hath diuerse gestures, suting the qualitie of the thing imposed or commaunded; as in *Nero*, when hee gaue commaundement for the burning of *Rome*; or when hee put *Peter* and *Paule* to death, turning his severe face and eies towardes them, vnto

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whom

whome he gaue the charge. The most expresse and vsual manner of commaunding, is to clitch the hande, holding out the forefinger of the righte hande towards him that is commanded, and this is the most ordinarie manner that sterne and Maiesticall Princes vse in commanding. Hence we must consider the distinction of commandements, according to the diuersitie of the things commanded. So that he which commaundeth pleasant thinges must bee represented with a merrie countenance, and pleasant and affable gestures: as in *Heliogabalus* when hee commanded the tables and feastes to be prepared for the curtesans of Rome, willing the to be rewarded publike-ly, and calling them his fellowe souldiers: in like manner when you make gluttons sitting at the table; as *Albinus* of France, *Visellius* the Roman, *Lucullus* &c. On the other side when one giveth commandement of sadde matters, he is sadde and melancholie; with actions voide of bouldnesse, as you must represent olde *Jacob* in the time of dearth, commanding his sonns to goe downe into *Egypt* to provide corne; and *Abraham* in far more dolefull plight when he commanded his little son *Isaac* to ascend vpon the altar that he might sacrifice him to God. But in God full of maiestie, when hee commanded our first parent *Adam* not to tast of the forbidden fruite of the tree of Life. Severe and terrible in *Moses*, when he commanded the childre of *Israell* to destroe the goulden calfe, and the sonnes of *Levi* to make that cruell slaughter which they did vpon the people; Mercifull in *Christ*, when he commanded so manie thousand people, to be fed with 5 loaves and 2 fishes: and most humble when hee commanded his Apostles that hee might wash their feete, and wipe them when he had donne. And so in all others wee ought diligentlie to obserue who commaundeth, who is commanded, and vnto what ende, and so accordinglie to giue the dewe, fit, and proper actions: for it can never doe well that the one should command after one sorte, and the other obey after another.

NOBILITIE.

NOBILITIE exerciseth gentle and curteous actions, alwaies accompanied with a certaine loftines and dignitie, so that they appeare delightfull and honorable; but with a respect, greatnesse, and severitie, wherewith a Noble man is alwaies expresse. Wherefore he must never be seene mooving his lims with anie gesticulation, but vpon good occasion; in a worde, let him imitate all those gestures which wee attributed vnto honour.

MAGNANIMITIE.

MAGNANIMITIE (which is nothing else but a greatnes of the minde) hath bouldre: readie, and stowte actions, accompanied with nobility, state, and maiestie. Besides, it maketh the countenance vigilant and magnificent

nificent, so that at one instant it breedeth feare, reuerence and loue in the beholder, so disposing the handes, that they be euer busied in worthy, noble, and heroicall actions, banishing all base and seruile gestures. But who so desireth perfectly to learne all their other gestures, let him reade of *Alexander the great, Pompey the Roman, Iulius Caesar, Hanniball the Carthaginian, Charles of Loraine, Mathew Visconte, and Iames Tricvltius*, therefore named *great*, because they were magnanimous and inconquerable.

LIBERALITIE.

LIBERALITIE (being altogether contrary to couetousnesse) hath a merry and cherefull lookes, worthy and watchfull actions, nothing restrained, free handes and alwaies ready to giue, graciously bestowing part of that it enioyeth vpon others.

EXCELLENCIE.

EXCELLENCIE hath somewhat graue and considerate actions, as bowing, reaching forth, lifting vp the arme and the legge, turning the face and the body vpon some worthy and important occasion; and somerimes moouing both the head & the body together, in such wise, that whatsoeuer it doth, seemes to fit with due consideration.

BOVNTIE.

BOVNTIE hath cheerefull, pleasant, gentle, and gracious actions, causing a man to turne his face towards him with whom he talketh (be he neuer so vile and contemptible) without disdaine, prouoking him rather to abate then exalt himselfe; so that his armes, legges, and handes, together with the rest of the whole body, are not mooued with any violence, or force; but with a sweetenesse and delight to him, whom he regardeth. It is also expresse with the armes open, with the elbowe on the flanke, with handes helde vp, with the palmes forwardes, with the body and the heade somewhat inclining, and leaning more to one side, then to the other; so that the limmes may seeme to represent the quality of his milde speech.

DISCRETION.

DISCRETION (being properly, a modesty in thinges) hath sweete, staied, and wise actions, fitting such as discern betweene good and badde, true and false; wherefore they doe not condescend vnto particular mens humors, but doe moderate and temper them: So that they

are seuer, and stiffe, against the insolent, and such as refuse to satisfie that they owe; and contrariwise are placable, and gentle, to good, iust, and reasonable men. Wherefore Discretion makes men threaten, and chide one an other; all which motions with their looks, are to be ordered, as occasion shall require; as in Princes and Iudges, vnto whom the handling of priuate mens causes is committed.

MIRTH.

MIRTH causeth vs to clappe our handes and laugh, in such fort as *Schilles Statius* sayneth in *Clinius*, whiles *Clitofen* asking counsell of him, was inflamed with the loue he bare towards *Leucippe*. Besides, it maketh a man looke sweetely, with a kinde of action free from musing, as being not able to hold still his feete, or settle his hand at his girdle; but being in continuall motion, turning his face suddenly vpon him with whom he talketh, and consequently vpwardes and sidelong, alwaies laughing, with a contentment.

And thus shall you expresse it with variety, in the people of *Israell*, when they came out of the bondage of *Egypt*. You may also make Mirth holding the handes open, yet not turned downewardes (for that signifieth sadnesse;) but staying the elbowes in their proper place, lifting them vp to heauen, in what sorte soeuer you represent a pleasant man, either kneeling, sitting, standing, turning, or in any other action whatsoeuer. As whether it be an Emperour with a Lorde, a Father with his Sonne, an Husband with his Wife, one friende with an other, or a Louer with his Mistresse embracing and kissing each other, you shall see them euer opening their handes, and countenances as I haue noted. Wherefore, when you would expresse this affection of ioy in the virgine *Mary* at the salutation, you must drawe her in this sort, with her handes open, her eyes cast downe vpon the earth, in token of humiliry, and her Complexion mixed with redde, a colour proper vnto all that are merry.

Note.

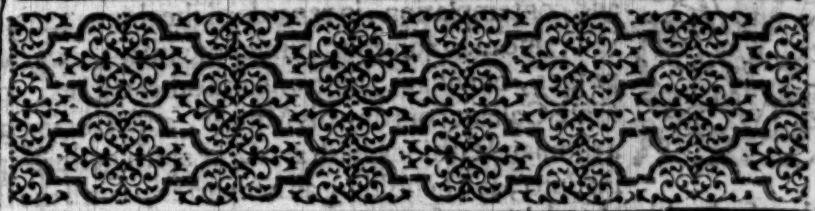
Likewise when she was deliuered of *Christ*, and when the three *Wise men* came to worshippe him; where she must be shewed full of ioy, admiring her sonne as the cause of her so great mirth, and with an action of Majesty in the *Wise-men*, who kneeling, behelde the greatnesse of the childe betweene them, whom they worshipped, being moued with such reuerence, that they durst not so much as to touch his feete with their handes; expressing in the standers by, an earnest admiration, of the adoration of the *Wise-men*: which thing is very well done by *Gaudentius* in *S. Mary de pace in Milane*.

After the same manner shall you painte the Virgine *Mary*, when she founde her sonne in the Temple disputing with the Doctours; as he sitteth in heauen betweene the Patriarkes and Prophetes; and when the holie Ghost descended from heauen vpon him, and vpon the Apostles assem-

assembled together, who ought also to bee represented full of ioy and admiration though with diuerſe actions &c.

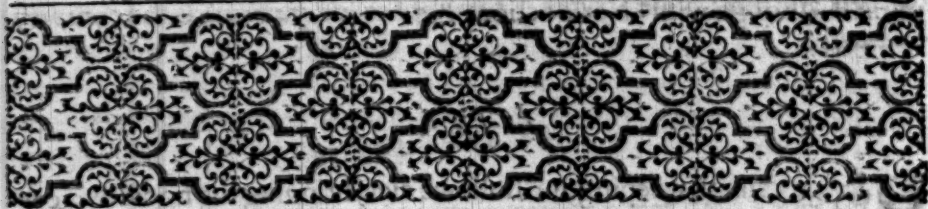
PITTY.

PITTY cauſeth weeping and hollowe eies; bringing the bodie by a certaine imitation, vnto the ſame paſſions wherewith it is affected. So that the mercifull man conceaueth the ſame paſſions which the poore & grieved doe. It provokes a man to giue, ſuccour, and helpe with all humility without any pride or loftineſſe: as wee may reade of *Ageſilauſ*, *Antoninus* the Emperour ſurnamed *Pius*, *Lewu* King of *France*, *Ioſeph* towards his brethren in *Egypt*, the Prophet *Elizeus* when hee raiſed the childe, *Job*, olde *Toby* when hee buried the dead, *Abraham* who gaue himſelfe wholie to entertaining of ſtraingers, and of *Agar* ſeeing her childe in extremitie for lacke of water &c. But the example of Chriſt, in the redemption of mankind may ſerue for all: though it appeare alſo in *Mary*, *Iohn*, and our *Ladie* towards him. And this in generall may ſuffice for the rules of theſe motions, the particulars may eaſilie bee drawne from the obſervation of the *Liſe*.



OF





OF VEHEMENT DESIRE, GRACE,
BEAWTIE, COMLINES, GENTILITY, CVR-
TESIE, FLATTERING, ENTICING, ADVLA-
tion, Affection, Embracing, Kissing, Wan-
tonnesse, Dishonestie, Feasting, Pompe, Sin-
ging, Dauncing, Games, Cheerefull-
nesse, Quietnesse, Delight,
Sollace, and sweete-
nesse.

CHAP. XIII.



VEHEMENT *desire*, (which is an ardent longing for the thing loved) hath actions of wonder, astonishment and contemplation, in regarde of the thing scene; as in a vaine man admiring himselfe, with a 1000. skip-pinges, bowinges, motions and other trickes; or in some Gallant courting his Mistres, and standing after a thousand fashions; with as manie apish gestures, prying into, and beholding all her partes; vntill the standers by espying him, laugh him to scorne: or generallie of anie person who (according to the delight hee taketh in anie thing hee doth,) reacheth out his head, as Painters vse when they reweue, and with delight looke vpon; the picture they haue newlie made.

GRACE.

GRACE makes a man grant all suites that are made vnto him with favorable and delightful gestures. Besides, it makes a man receaue giftes cheerfullie, give rewardes willingly, bestowe withe a maiesty, requite with bounty, and obtaine all suites with fortunate successe. In a word, a Gracious man cannot be better represented then in the company of *Venus*, from whome the *Graces* haue their name. Moreover it makes
a man

a man accustomably delight in entertaininge of strangers. Finally, all the best and most kinde actions, may bee called *gratious*, as the contrary *unlowlie*.

BEAVTY.

BEAVTY hath gentle, gracious, and faire actions, and cannot bee without fairenesse of bodie, and grace in actions; wherefore, such actions are scene onelie in most absolute faire bodyes, whence they are also called beawtifull; that is, compleat both in *forme* and *motion*: So that it hath verie manie forcible actions, for the obtayning of that it desireth; but especiallie by intreatie, as in *Hester*; by flattering, as in *Thamar*; and by commaundement, as in *Venus* to *Mars*, where hee saith.

Tis onely thou that canst dis-arme this hande.

COMELINESSE.

COMELINESSE hath sweete and prompt actions, mixed with grace, and therefore required in all things, as breeding admiration, which is the proper ornament of things, and causeth goodlie yonge men, and beawtifull Virgines to seeme much more beawtifull and comelie, then otherwise they would, either in regarde of their proper proportion, or other naturall complements subiect to the eie. Wherefore these motions of comelinesse can hardlie shewe forth themselves, in a deformed and disproportioned bodie.

GENTILITIE.

GENTILITIE hath gracious, courteous, heroicall, and vertuous actions. Whence *Boccace* sayeth that Vertue did first breede *Gentilitie*; and therefore it cannot take place in a bale harte, though hee bee Noble, rich, and mightie by byrth. Adding moreover, *that all thinges may bee lefte hereditarie, except vertue, health, and Gentilitie*. Whosoever therefore can best practize *Gentilitie* in his speech and deedes, hee may bee esteemed most Noble.

VIRTE.

COURTESIE.

COURTESIE hath bountifull, gentle, liberall, kinde, and moderate actions, making the face pleasant and gracious: whence we see these courteous people steale the affections of those whom they sue vnto, by getting such interest in them, that they wil do nothing in their presence, but that which is honest and commendable.

FLATTERING.

FLATTERING by fictions and sleights (for the better fetching ouer of him whom we desire to deceiue,) maketh a man cast his armes about the others necke, talking with him a while, as well with the hande as the mouth, moouing his head, his necke, his legges, his armes, his handes, and the rest of his body, according to his sense, to the intent hee may the more easily imprint his pleasure in the party deluded, and so obtaine his purpose. Moreouer, it makes him feeble and wring the others handes, according vnto the force of the impression, kissing him in such sorte as his condition requireth, that he may the better bring him to his bent; shewing diuers countenances, sometimes merry, sometimes sadde, sometimes betwene both, and oftentimes shamefast, as the deceiuer shall thinke fittest.

ENTICING.

ENTICING is properly kindenesse with flattering, which is performed by nodding, dallying, touching, sporting, clawing, and other actions both of the hand and body, as appeares in dauncing, which is performed by the vehement passion of those which are inuegled; because as the women perceiue it, they lift themselues vp, afterwards footing it softly like a snail.

ADVLATION.

ADVLATION (being properly a true picture of fayned gestures, imitating the naturall, not because it would learne them, but for her own commodity sake) hath altogether fained, counterfeit and false actions; as appeares in him who professeth to imitate the actions, gestures, and speech of his betters, not contradicting them in any thing, and this not with a minde to imitate their vertues, but for this proper gaine. Moreouer, it makes him honour, reuerence & praise him, of whom he expecteth profit, or preferment, insinuating himselfe by little and little, to get credite, vnder colour of submissiō & intire affection, which decaieeth, as soone as his frend suffereth misfortune and aduersity, being euer ready to turne backe with

Fortune.

Fortune: as *Lucian* maketh mention of a flatterer of rich *Timon*, when he fell from the highest point of felicitie, vnto such extreame misery, that hee was constrained to digge and delve for his necessary maintenance; vnto which purpose *Aristo* writeth very well, reasoning with the King of the *Moors* forsaken of his souldiours.

But then revolts the faint and fained guest,

When weale he unwindes, and Fortune seemes to flee.

AFFECTION.

AFFECTION hath pure, and sincere actions full of goodness; as to embrace about the necke, kisse, hold hands, laughings, bowings, entertainments &c. which ought to bee represented in the salutation of *Elizabeth* and the *Virgin Mary*. And sometimes it must bee accompanied with a kind of cheerefull and tender moane; as in *Ioseph* when hee gaue so many entertainments, shewing so many kindneses to his brethren in *Egypt* to the intent they might know him; coling *Beniamin* about the necke with a thousand kisses, and tokens of loue and kindnes. The like shall you finde in all men, betweene whome there is any naturall or voluntary loue: betweene friends, *Parents*, man and wife, the father and the sonne, the sonne and the mother &c.

EMBRACING.

EMBRACING is three-fold; *honest*, *forcible*, and *wanton*. *Honest* in the meetings and salutations of friends and parents; wherein there is also a certaine order observed. For according to the state and condition of people, the Embracings are diuerse; as betweene a *great* man and a *meane*, for he embraceth the vpper partes, and this the lower; as excellently well obserueth *Aristo* Cant. 18. in *Norandine* & *Grifon*, saying:

When Grifon sawe the reconciled King

Offring, about his necke his armes to cast:

He cast off sworde, and harts malignant sting,

And louely him below the loynes embrac't.

And in the 24. Canto.

And with bare heade, and bended knee embrac't

Him (as his state requir'd) belowe the wast.

Wherefore we must be sure to keepe decorum in these embracings.

Forcible embracings belong to wrastlers &c. as wee reade of *Hercules*, *Forcible*, who embraced *Anteus* so straightlie about the midle, and helde him so longe against his breast vntill his breath forsooke his bodie: and heere wee must beware, least in describing wrastlers, wee make the one holding the other so harde, that they cannot in likelihood let goe their holde one of another: or that one lie in such subiection that hee can make noe shewe of resistance, where by reason of the oppression he vlteth himselfe, hee can come in no danger of falling vnder.

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There is also a kinde of forcible imbracement, without resistance on the one parte; as when the *Romanes* tooke away the *Sabine women*, and *Pluto* carryed away *Proserpina*. Wherein we must shew violent, strong, and quicke actions in him that committeth the rape, and in the party forced (according to their courage in some more, in some lesse) desperate, struggling, weake, weeping, and fearefull actions.

Wanton.

Wanton embracings are also of diuers sortes, and must alwaies be expressed with this regarde, that the handes as the instrumentes thereof, doe touch the most tender partes of the body; as the eare, the lippe, the cheeke, the throate, and the &c. But if a man in embracing shall touch any other parte, as the elbowe, the knee, the shinne, the shoulder or such like, it will seeme absurde, because in them there is no delight. And heere by the way let the Painter vnderstande, that I commend nor the too broade and vncivill expressing of these lascivious actions. Wherefore they woulde bee louely, sweere, civill, and spiced with a good respect. Againe, these diuerslie touching the aboue-named partes with their hands by turning the arme, oughte to bee diuerslie represented. But after what sorte they shoulde bee particularly described, I meane to giue no rules heere, in so much as everie man naturally knoweth what belongeth thereunto. Notwithstanding you may note this, that the eie must ever bee caste answerable to the manner of embracing expressed. For such as stande vpon their feete, embrace after one fashion; those which lie after another; and those which sit after a thirde. Wee must also marke whether they bee both willing. For if one consent not, in steede of embracing hee must strike, flinge abroad his armes, scratch, cry, and bite, with such like actions; of all which embracings wee haue examples in Histories. And so you shall expresse *Cleopatra* with *M. Antonius*; *Lot* with his daughters; *Myrrha* with her father, and *Phæbus* with *Leucothoe* after one sorte, as agreeing: *Phadra* with *Hippolytus*, *Potiphars* wife with *Ioseph*, *Tereus* with *Philomela*; and *Tarquinius Superb*: with *Lucretia* the *Romane* after another, as disagreeing, with diuers other embracings, some forcible, some louely.

KISSING.

KISSING likewise worketh diuers gestures in bodies vpon diuers occasions: as if one kisse a deade man; suppose his sonne, he falleth into passions of sorrow, despaire, and weeping; as to straine, quiver, and scratch; to lifte vp his handes, cast abroad his armes, bowe, shake, turne, wring his handes, beate, fainte, turne the eies, cry &c. all which wee may easily perceiue in the *life*. If the kisse bee in token of loue, after the manner of the meeting of friends or parentes they kisse each others cheeke mutually: But if an inferiour kisse his better for reverence sake, then sometimes he kisseth the hand, as of *Lordes*; sometimes the vesture, sometimes the feete, as of the *Pope*, and sometimes the knee, as of the *Emperour*; and so sometimes men performe actions of reverence, and sometimes of ioy and curtesie.

Note.

Curtelie. If it be a lascivious kisse, there wil appeare lascivious motions, either in the lippe, in the cie, or in some other parte; as embracements, dallings, smilings, rowling of the cie, falling, shaking, overcoming &c. There are also fained and fraudulent kisses, as of curtelanes, ruffianes, and traitors, as that of *Indus*.

VVANTONNESSE.

WANTONNESSE hath actions answereable to her name; as warion lookes, kinde embracings, sweete kisses; as also forcings, strivings and transformations; as those of the Gods, whereof *Ovid* in his *Metamorphosis* writeth at large. The whole ende of lasciviousnesse is to performe actions tending all together to the inflaming of those filthy desires, which are common vnto vs with beastes. Nowe because these doe most naturally raigne in women, I meane to teach in what sort they ought to bee painted. Wherefore some partes of their bodie woulde bee shewed bare, but especially those which are most apt to provoke desire: as the pappes, the tippe of their tongue in kissing, their legges, one arme bare, but you shall not expresse them quite naked, to the ende you maie moue the greater desire of seeing that which is * covered. Whence wee finde, that the ancient represented not their *Venus* altogether naked and vncovered, but a little bowing and shaddowed about the middle with a piece of lawne: and by this meanes they increased the desire of beholding &c. Whereof there are some remnantes yet remaining in *Delos* and *Paphos*: I omit infinite other lascivious actions which I might heere rehearse, or at the least point at, (although perchance they woulde bee necessarie for the instruction of the Painter, whom they may oftentimes stande in steede, either to satisfie the humors of great Princes and noble men, or else his owne private affection) thinking it better to passe them over in silence, because it is impossible to set them downe in civill and chaste rearmes. Yet least this part might seeme to be altogether defectiue in this my treatise, where I purpose exprelly to mention all things appertaining to this Arte, I will refer the reader only to two places of sufficient authors; whence he may learne how the lascivious actions both of men and women, ought to be expressed. The one is the amorous story of *Chytripo* and *Leucippe*, first written in Greeke by *Achil. Statius*; but translated into latten by *S. Hanniball Cruceus*, Secretary to the senate of *Millane* a very learned man. The other is *M. Sperone*, in his first dialogue of *Lone*.

* The rest hid
underneath,
him more desir-
ous made.
Faery
Queene
Cant. 12. li. 3.

DISHONESTY.

DISHONESTY hath impure, wicked, shamefull, & infamous actions, which ought not to be vsed at any time, or in any place; whereof (because they consist only in discovering of those parts which nature bids vs cover, & in com-

mitting those abominable filthinesses, for the which the wrath of God fell from heaven vpon men, consuming their houses with fire, from the which Lot had respit to flie, but his wife became a pillar of salt,) I will say no more.

FEASTING.

FEASTING hath distinct actions. Whence we reade that the priestes called *Salij* vsed to daunce in honour of *Mars*, whence also they tooke their name. Some of the *Indians* were wont to daunce at the setting of the *Sunne*; and the people of *Israell* celebrated a feast when they worshipped the *Golden calfe*, which they adored insteede of God, with dauncing, sporting, eating, and the sound of diuerse instrumentes: and wee Christians ought to vse still & devout actions in praising God, and yeelding him most hartly thanks for all his benefites bestowed vpon vs. In the feasts of *Hymeneus* God of Marriage, men exercise feastings, dallings, musicke, dauncing, sporting, kissing, and such like, according to the customes of the people. For the *Germane* embraceth, the *Frenchman* kisseth, the *Italian* daunceth, and toucheth, and the *Spaniarde* walketh discoursing of loue.

I haue founde
this note of
the varietie
of their loues
in these ver-
ses, which I
thought good
to adde.

A quicke and nimble girle delightes the French,

VVhich quickly will be brought vnto his bent:

The amorous-eid, the faire and lonely wench,

The haughty Spaniarde better doth content:

A timorous maide the Italians loue doth quenche,

VVhich at the first assault will not relent:

The Germane likes the bolde and frolicke dame,

That him provokes with kisses voide of shame.

But this may suffice, that in feastings there ought to bee no melancholie, sadde, or pensiue actions; but all full of ioy and mirth. There are also other actions of Feasting; as in those which exult with ioy, at the newes of some good or prosperous successe in victorie &c. vpon which accidents, the motions must be represented sometimes with more festivity and mirth, and sometimes with lesse, according vnto the importaunce of the accident.

POMPE.

POMPE hath glorious, magnificent and maiestical actions, full of pride and disdain, belonging vnto such as are better set out then other men; it appeareth in braue and princely actions.

SINGING.

SINGING hath actions sometimes more *sharpe*, sometimes more *flasse*, according to the sharpenesse or flatnesse of the voices. For we see that Musicke sometimes causeth a man to blow vp the cheekes, sometimes to dilate

dilate them, and sometimes to draw them in; sometimes to thrust forth the lippes, sometimes to rowle the eie lasciuiouslie, sometimes it makes the countenance looke stedfastly, sometimes it inflames the face, and sometimes not. Which diversity of motion is caused, not only by the varietie of the notes and tunes of the voice, but also according to the difference of the dispositions of the Singers: who accordingly as they haue their naturall instruments better disposed then others, doe sing, some more easily, and some more painefully. We must also marke the motions of such as heare it, who are sometimes mooued to furie, and rage; as wee reade of *Alexander the Greate*, that when his Musitian sounded the *Phrygian* note hee was wonderfullie incited to battaile; sometimes to Melancholie; sometimes to mirth; sometimes to continencie, and sometimes to other affections; as wee finde in ancient writers. Wherevpon also they haue appropriated an especiall kinde of Musicke to each of the affections.

And because I see many erre herein, I will giue the reader this much Obserue. to vnderstande, that in drawing one sounding of a winde-instrument, (as an Angell) hee oughte so to bee drawne, that his cheekes seeme to swell more, then when hee did not spende his breath in blowing the instrument; as representing the action hee hath in hande; as excellently well observed *Michaell Angelo* in the *Angels*, in his last iudgement sounding their trumpets. And *Mantegna* in his *Bacchanals* in him which blew the two bagge-pipes, and in the *Tritons* sounding their trumpets, which are extante in printe. But who hath not either hearde or reade, that *Minerva* practizing vpon a time to winde the cornet, beganne to looke blub-cheeked, whereat shee being ashamed, threw away her cornet? And that young *Alcibiades* blowing a pipe, or some such instrumente while *Socrates* looked on him, and marked that after hee had made an ende of playing his cheekes were swolne, and his face altogether disfigured, his eies sinking into his heade, and his eie-liddes shriueling, in like sort cast it away?

D A V N C I N G.

DA V N C I N G is of as many sortes, as there are diversities of Nations and people in the worlde, and consequently it causeth different and distinct motions. For the *Germane* daunceth and embraceth in diuers manners; the *French man* kisseth and colet, holding arme in arme; The *Sauoiard* inclineth towards the musicke lasciuiouslie, doing reverence, and afterwarde leapeth, sometimes strongly, sometimes plainly, and afterwarde he is embraced, and being embraced capereth withall; The *Spaniard* walkes hande in hande, discoursing of loue; the *Flemming* daunceth partelie rounde, and partelye leapeth backevvards; the *Italian* like a stage-player leapeth strongelie, turning himselfe aboute, and waying vppon the legges, liftinge him-selfe vppe alofte, makinge

Ee iij.

speede

speede in his gate, and then relenting; hee hath his observations of the *Cinquea-passe*, of 7. 9. 12. and 15. which are applied vnto the foundes, *large* or *briefe*, *flat* or *sharpe*, alwaies with pleasant actions; as heedefull carriage of the bodie, bowings, reverence and such like baites of Loue. There are also other actions of Dauncing vsed; as nimblenesse, swiftnesse, agilitie, & scenicall gesture, as of those who are represented with weapons in their hands going round in a ring, capering skilfully, shaking their weapons after the manner of the Morris, with diuers actions of meeting &c: all which are applied vnto the diuers foundes of the Cymbal, or other instruments in vse. Others hanging Morrisbelles vppon their ankles, with a wonderfull straying, voide of scenicall and decent actions, vse all the strength, gesture, and motion of their bodie, which seemeth a verie strange sight, to such as are vnaccustomed to this kinde of exercise.

GAMING.

GAMING likewise hath diuers gestures; as amongst the ancient *Romæes*, or rather in those tragedies of the Sworde-plaiers, and now a daies in our Fencers, may be seene. And these ought to bee well knowne to a good Painter, to the ende that in representing suche Games, as running at Tilt, or Barriers, the single Combate &c. hee may haue the discretion most liuely to expresse the actions of *offence* and *defence*, *force* and *distresse*, distinguishing the stronger from the weake: avoiding the error of some; who in setting out a battaile betweene souldiours, describe them without any kinde of rage; as *Cain* slaying *Abell* with a kinde of faintnesse, which in likelihood was not able to kill him. These and the like actions are seene in wrastling, buffetting, &c. In which wee see the strivers catch holde, and sweate, differing betweene themselues with stronge, fierce, and terrible, actions.

There are also Idle Games; as cardes, dice, tables &c. in which according vnto the successe and Fortune (who there seemeth to turne and re- turne her wheele more swiftlie) there appeare in the gamesters actions of doubt, ioy, furie, feare, violence, despaire, heavinesse; and sometimes of death. There might much more bee saied of Games, and their diuerse actions: (for I haue read how, and with what kinde of actions the olde *Gracians* and *Romanes* were wont diuersely to expresse (besides infinite others) the games called *Olympici*, *Pythii*, *Nemei*, *Gymnici*, *Funerales*, *Scenici*, *Lupercales*, *Circences*, *Saturnales*, *Equestres*; also the games of wrastling, balle, dice, chesse, together with that of *Neoptolemus* the sonne of *Achilles*:) but it would bee to longe, and little appertaining to our present purpose: wherefore let this suffice.

CHEERE.

CHEERFULNES.

CHEERFULNES hath such kinde of actions as are attributed vnto Feasting; saue that, that proceeding from lascivious pleasure, produceth more, and vehementer actions.

QUIETNES.

QUIETNES likewise hath actions full of ioy and mirth, according to the desire obtained; it is also a resemblance of stillnesse, peace, and moderate reioycing.

DELIGHT.

DELIGHT causeth the partes of the bodie, to follow that pleasure which the mind taketh in anything, whether it be good or bad; wherefore, wee see those who take delight in the company of women (as *Sardanapalus* did) euer to withdrawe themselues aside; with lascivious, wanton, and effeminate actions: those which delight in bloud; to bee euer cruell, fierce, and threatening in their actions, with a disdainfull eie, and their hande ever vppon their weapon: such as are religious; to stay a good while behind in the Church with milde, quiet, and melancholie gestures. And so running over all the rest; it will plainly appeare, that all the outward actions, are conformable to the inward inclinations and priue affections. Which thing the most prudent *Vlysses* pondering, invented a waie to discover *Achilles*, although hee were vnder the habit of a Virgine (amongst *Lycomedes* Daughters,) offering him a sworde and a buckler, which the young man immediatlie tooke, being of a Martiall disposition &c.

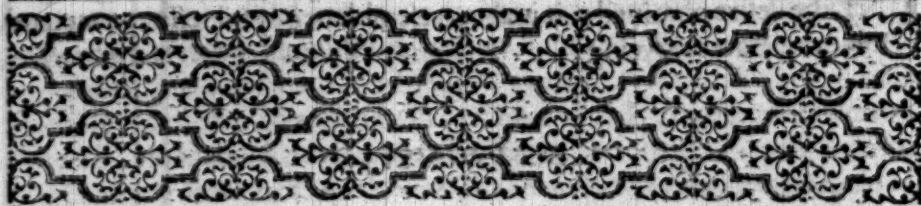
SOLACE.

SOLACE is two-folde; either for our owne contentment, or in scorning others. In the first wee dally with, iest at, and with pretty frumpes take downe sometimes one, sometimes an other &c. which can neuer be perfectly represented, but in those who are at our commaundement. In the second wee vse disguised and mocking actions: as wrying the nose, the mouthe, and the eies, plucking the garmentes, colouring the face, spitting in the face, as the Iewes did to *Christ*, powring of water vpon an others heade, as *Xantippe* did on *Socrates*, laughing, and as the Prouerbe is *far le fiche* &c. wherein only base pesaunts, and grosse gesters exercise themsel. by one. ves, as beeing vnfit for men of the better sorte.

SWEET.

SWEETNES.

SWEETNES finallye (in some measure to sweeten and abate the tediousnesse of this long chapter) makes the limmes hang loose, flagging, and languishing, yet not altogether without vigor, but as it were without spirit and sense &c.



OF VVISEDOME, CRAFTINES,
MALICE, WITTINES, DECEITE, THEFT,
HONESTY, MODESTY, IDLE-
NES, AND EXERCISE.

CHAP. XIII.



VISEDOME breedeth in a man graue, stayed, and sober actions, but diuerslie, according to the diuersitie of the artes and sciences where-about it is imployed, attributing vnto each his most apte and convenient gestures; so that by them you may easilie discerne, the diuerse pointes of wisdom. Now these actions of gravity, stayednesse and maiestie, appertaine vnto *Oratours, Philosophers, Diuines, Prophets, &c.* vnto whome if you should apply the motions of ignorance, which are quite contrary therevnto, it were most absurd. wherefore, you shall never see them throwe abroad their armes either standing, or sitting, nor yet their legges now vp, now downe, like stage-players; nor yet strayne their bodies like as wraстlers are wont to doe, or laugh dissolutelie or turne their bodies like *Nymphes*; or exercise any other gestures not be- seeming their Profession. But they require rather, to bee made with a bent of the browe tempered with leuertye and gravity, holdinge in their handes, eyther tables or some booke sometimes placing their handes

handes vppon their beardes prettily sett out of order, in token of contemplation, as *Polidore* vsed in his Priestes and Sages; and *M: Angelo* most iudiciously in his admirable *Moses*, on the tombe of *Pope Iulius in Rome at S. Peters in Vincola*; as also in the vaulte of the Chappel in the *Vaticane*, (where he wrought the last iudgement) in the Prophet *Jeremy*, in whome he so placed his right hand wrapped in his bearde, that it expressed the greater gravitie in him. But it were superfluous for mee to reckon vp all his workes, wherein hee hath most divinelie represented this gravitie; inso-much as hee seldome or never omitted it, when the worke required it. *Ra: Urbine* also hath donne the like in the *Vaticane*, in that famous historie of the agreement betweene *Divinitie* and *Philosophie*, where the differences betweene the wise men doe appeare more and lesse; so that you may without anie other gesture, most evidentlie distinguish the *Mathematician* from the *Philosopher*, and the *Divine* from them both &c. a thinge of noe small admiration. In like manner, the actions of wisdom are ever correspondent in all other artes: as in sword-players more fierce, stowte, boulde, and readie for the offence or defence. In Actors more voluble, nimble, quicke and deliver. In Princes more noble, honorable, wittie, and maiesticall &c.

CRAFTINES.

CRRAFTINES hath malicious, warie, fore-casting, and wittie gestures, as shewing a certaine grace and decorum, in whatsoever it doth aboute other ordinarie men; so fitting all her actions vnto her purpose, that shee may bring it to as good passe as is possible. Whence we see those craftie fellowes neuer to exceede in anie gestures of the minde, but rather to bee remisse, milde and gentle in all things, and exceeding full of meditation and Arte; so that they never laugh much, nor stand melancholie, but indifferent betweene both, happilie effecting all their matters, as we reade of *Vlyses* amongst the Grecians, of whome it is written, that he was aswel inwardly in minde, as outwardly in countenance, sharpe and witty: whence that Painter did very well, whoe first represented trewe dissimulation and craftie in him.

Note.

MALICE.

MALICE hath actions full of fraud and falsehood; as to looke steddie lie vppon another mans eies, and that so warilie and heedfullie, as if it would through them prie into his verie inward and most secret affections; to the intent, that diligently observing them and the rest of his speeches and actions, it may by this meanes obtaine her purpose. Of which sorte are Parasites and all such as liue vppon the spoile of other men: which, and such like sleights, as often as they fall out right to their minde, they cunninglie

cunninglie take holde of, diligentlie observing all opportunities for their best advantage.

WITTINES.

WITTINES hath wise, remisse, and sometimes doubtfull actions, proper vnto such as in presence of their seruantes will dissemble something they know already, revealing it afterwards in such sorte, that they make them beleeeve they knew their secret intentes; whereby they oftentimes blushing and being ashamed, bewray themselves and suffer condigne punishment. Of which disposition we shall finde many Princes towards their Courtiers, who will stand aboue in some close place, to marke and obserue, dissembling their intents; to the ende that either by chaunce or cunning they may oftentimes make a benefit, by diminishing & increasing, remitting and intending their actions.

DECEITE.

DECEITE hath warie, wise, and malicious actions, full of fallhood and deceite; as Iuglers, bawdes, Players, Iesters, harlots and the like, vse to doe vppon the sudden in all their dealings. Whose intent is nothing els, whiles they ever keepe a man occupied with some other matter, but to steale, choppe, and change, talking as well with their handes as their tounge, at the same instant; with infinite gestures, and sleights of speech. Besides, the cast of their eie is sweete, stedfast, sharpe, and fit to deceaue vppon all advantages. Moreover, they will seeme sad and merrie at the same instant; with a thousand such like gestures, which a man may obserue by him selfe everie foote, with a little attention; but especiallie in such as followe the Court, who sayning iournies, tell how they were set vpon and robbed, or how they were vppon ielousie drie-beaten, or sayning themselves iocund and merrie, with kinde vlage and iestes, doe deceiue and robbe simple, improvident, and credulous folkes.

THEFTE.

THEFTE makes mens eies open & readie for all matters, their hands at libertie, and readie to performe their purpose, musing and looking an other waie when they are in company, as if they durst not for modesty looke vpon any man. Oftentimes it performeth base & fearefull actions, causing a man to change his colour apparantly, whereby many are discovered & knowe, for theieues. Againe on the contrary side, it causeth terrible murdering, insolent, & fierce actions, making men ready, nimble & quick in performance of al things; as we reade of *Achan* in stealing away the praie of *Ierico*: of *Autolyces* son to *Mercury*, of *Cacus* who inhabited the *Adventine* hill of *Simon* and *Heliodorus* in the temple of *Ierusalem*.

HONES.

HONESTY.

HONESTY hath gracious, humble and modest actions; as to behold another reverentlie, not to throwe her clothes abroad, but most warilie to hide the immodest partes, as the brestes, the legges, the shoulders &c. eschewing lascivious, lewde, and vnseemelie gestures: allwaies standing composed, and wholie intent to that shee hath in hand (to it bee no dishonest matter) as the manner of men and women of good birth and liberall education, is. So that the Painter ought to represent them with gestures voide of all shewe of impudencie, ryout, and pride, whensoever he is to paint them in anie historie; as in *Sulpitia*, *Virginia* the Romane, *Marie* the sister of *Moses* when amongst the other Hebrew Virgines, shee stode singing and praying God for the recoverie of the liberty of the people of *Israell*, all the Virgines and Martyres; but especiallie the Virgine *Marie*; who is notwithstanding oftentimes represented by most absurd and grosse Painters, with wanton attire and gestures, looking vpon those which behold her, in such sorte, as they vse to make other Virgines: a thing most worthie of severe reprehension. Wherefore these Virgines woulde be made bending their eies towardes the earth with all possible modestie and shamefastnesse. Which ought also to be resembled in men sometimes, as in *Ioseph* the ancient Hebrew, in the Saintes, especiallie *Saint Iohn* the *Ewangelist*, who was no lesse renowned for this vertue, then hee was gracious in the sight of *Christ*, the fountaine of honesty it selfe.

Note.

MODESTY.

MODESTY hath discreet, temperate, moderate, and mannerlie actions, as never in anie place, vpon anie occasion to discover any affection or passion of the minde. Wherefore it never falleth into terrible or fearefull gestures, nor yet into too pleasant, but keepeth a sweete remisse mediocritie. And you shall ever see such men circumspect, and gracious with a certaine equanimitie (common to fewe) which makes them more gracious and acceptable vnto others; as on the other side, those who are immodest; are vnto all men most odious and hatefull.

PEACEABLENESSE.

PEACEABLENESSE hath quiet and still actions; making men slouthfull and melancholie, of which sorte are such as are never busied about anie thing, nor desire anie dealings amongst men, but stand clinging themselves together, in solitarie, idle and melancholie sorte, like a stone or Mole, their chiefe actions are, bowinges, praying, almes deedes &c.

vsed

used by religious men; whose contraries are sturres and rumors, which are eschewed of all students, who with-drawe themselves from the concourse of people, into some honest solitarie place for the profession of vertue and wiledome.

EXERCISE.

EXERCISE hath divers actions according vnto the diversitie of the exercises; & as the mindes and intentions of the exercisers vary, such also is the variety of their actions betweene themselves. Wherefore *Mercurie* the auctor and father of all exercises, is sayned by the Poets to be the messenger of the Gods, because he is apt to participate, and attaine vnto all their particular affayres by reason of his exercise and motion. These motions in generall are wittie, speedie, patient, readie, carefull, and diligent; but appeare especiallie in students, and such as delight in Painting, who must be resembled much sought vnto, practicall, sitting, quiet, diligent and without sturres; in Musicians according to the quality of their Musike; either blowne vp in the face, or distorted, wanton, graue, apt to rise, fall and hasten, according to the diversities of the runes and concords of the sensible harmony.

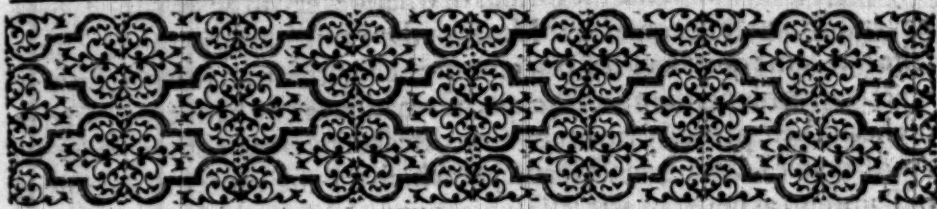
In Carvers, and all such as are conversant in the trades which require much paines and labour, they must alwaies be represented with actions of heate and sweating. Whence wee must drawe this argument, besides manie others; *that these artes are of lesse reckoning and estimation then others, because they require much bodilie labour*, so that even amongst these, the arte of Carving is more excellent then the rest, because it commeth nearest vnto Painting, imitating naturall things as that also doth. Concerning which point, *Leonard Vincent* discoursing at large in his elaborate discourse to *Loadovick Sforza Duke of Milane*, vppon the controversie whether *Painting or Carving were more excellent* (which my selfe read some yeares since) affirmeth: *that looke how much more paines & labour one arte requireth then an other, so much the baser & of lesse reckoning it is.* Wherefore these kinde of Arts doe much more participate the grosnes of matter then the purenes of imaginatiō & cōceit: Insomuch as the conceite of the mind can hardlie be expressed, where it is interrupted by the internedling of some thing cōtrarie there vnto. As may be evidently seene in Carving, where the marble, iron, and other matters of bodily labour are interposed; which being enemies vnto studie, a man can never apply so serioullie, but by this meanes it will euer bee interrupted, and the worke, for the most parte, prooue lesse faire and perfect, then that which the artificer before hee tooke in hand his carving tooles, had first conceived in his imagination.

Whence it is evident that this Arte of Carving, being necessarilie incumbered with stone, labour &c. (all which are enemies vnto contemplation) is much inferiour to Painting, the practize whereof is most farre from all sturres and toyles of grosse matter: which is helde to bee one of the properties

Leo: Vincent
hath written
of Painting
and Carving.
See the Pro.

perties of liberal artes & sciences. Moreover Painting is much more apt the any other arte to expresse the formes of whatsoever can be imagined, be it never so straunge in conceite & Idea. For the Painter may with-draw himselfe into some quiet and still place, where being free from trouble, he may quietly with his pen or pencell, expresse whatsoever he hath conceived in his head, there perfiting it, without any defect of matter, or other hinderance. And because Carving chose Plastick (which the ancient termed the sister of Painting, as being an arte lesse subiect vnto noise and labour of stones) for her Mother, to the intent it might be as a guide and patterne vnto her, by preserving her models of earth, (because they come neerer to imagination) which being afterwards measured by the compasse, might the better be transferred vnto the marbte, in the shape of a man, an horse &c. therefore we may conclude, that *Carving is nothing else but a painefull imitation of Plastick*, and a practise of cutting of stones, with the spending of much labour and time; and the more perfection it attaineth vnto, the neerer it commeth vnto Plastick; which because it aswell participateth proportion, composition of the muscles & the lineaments (though without fore-shortning) as Painting, it is called her Sister, *so that Painting is Aunte vnto Carving, and Sister vnto Plastick*: wherein because my selfe haue ever taken great pleasure and delight, (as may appeare by diuerse whole horses, legges and heads of my doing: as also of mens heads; as *Christes* and our *Ladies*, whole children, and peeces, together with diuers heads of olde folkes) I may safely say, there is great facility and furtherance therein, towardes the arte of Drawing and Painting. For in Plastick you may make for example, a round ball or spheare; & in drawing you may make a circle with the compasse vpon a plaine, and afterwards shaddow and lighten the same with reflexions and shaddowes, resembling a round body vpon a plaine, like vnto that wrought in Plastik. And hence you may perceiue the oddes betweene embossing, and working on a plaine. For indeed if we shall consider Painting as it maketh vse of the Perspectiues, by orderly representing of *lengthnings*, and *shortnings*, the *umbers*, and *eminencies* of the lims, questionlesse there is required so great patience & iudgment that thereby the Arte must needes be made most difficult. Which point wilbe most cleere, if wee shall on the orher side consider, how the paines herein required is recompenced and mittigated with the great delight we take, in beholding a thing so drawen vpon a paper or wall; as if it were naturall. Wherefore, in my smal iudgment this is the most diuine and excellent arte in the world, insomuch as it maketh the workman seeme a Demi-god. And these are *Leon*:owne words vpon which matter he is very copious; which notwithstanding, here I thought good to set downe, purposing to dispute of these Artes; to the intent that the authority of so great a Philosopher, Architect, Painter, and Carver (being as well able to teach as to worke) might deliuer such out of errour, as were otherwise affected towardes these two most worthy Artes.

Note.



OF CREDVLITY, DREAD, HVMI-
LITY, INCONSTANCY, SERVICEABLE-
NES, REVERENCE, SHAMEFASTNES,
MERCY, AND SIMPLICITY.

CHAP. XV.



H^e gestures and actions of Credulity, are primarily in regard of some thing wherein men put confidence; as in God, Idols, and other things which the *Gentiles* worshipped; & somtimes in men themselues. Wherefore, insomuch as the kindes hereof are diuers according vnto the diversity of the trust and confidence reposed, the actions thereof doe also differ, according vnto the subiect thereof. Wherefore the ancient gestures of *Adam*, *Abel* & the rest before the flood in presence of their sacrifices, were (in likely-hood) after another sorte, then *Noes* were, when he and his family going out of the Arke, offered a sacrifice of thanksgiving vnto God. And that likewise differing from this, which *Jacob* and his sonnes vsed; when in the way as they went to *Egypt*, *Ioseph* prayed vnto God with a sacrifice. In like manner we must suppose, that the doubtfull and pitifull actions of the vnhappy *Israelites*, when they prayed to God to be delivered out of *Pharaos* cruell bondage, differed from the former.

So likewise did those of the same people, when they worshipped the golden calfe; and afterwarde also, those which escaped the cruell slaughter, with greates feare and wonder beholding the Tabernacle and *Moses*, vpon whome the glory of God shone. The like we may conceaue of the credulous and continent actions of young *Tobie*, for three whole nightes together kneeling with his new spouse, of the 3 children in the burning furnace; *S. Margaret* in the vessell of oile; of *S Katherine* on the wheele: and other Martyres, who according vnto the fervency of their affection and devotion, gaue outward tokens of their faith. From which also those of the *Papistes* differ, which they vse in the presence of the body of *Christ*, the Saints, reliques, Crucifix &c. where they fasten their eyes vpon these things

things wherevnto they pray, with divers gesticulations full of humility and devotion: sometimes touching them with their fingers; sometimes kissing them; and sometimes reverently bowing vnto them. Besides, vpon the confidence they haue in the speech of such men, they stande amazed in their presence, not mooving a iot, except it be with some such sleight motions, as are correspondent vnto those of him, in whome they repose this confidence; as in a Preacher, before whome they will stand attentiuely, fixing their eies vppon him, imitating all his motions and gestures; or in presence of some holy men, who haue restored some vnto their health, or done some other miracle, which they stand wondering at, all astonished and amazed with the opinion they haue of their holines: by which opinion also, oftentimes it hath come to passe, that they haue obayned the reviving of the dead; as we read how *Paul* restored *Eutychus* to life, and diuers others; together with many other strange wonders wrought by *S Peter*, all which are signes of credulity.

DREAD.

DREAD hath actions (besides those I touched before cap. 9.) of palenes and trembling; as if a man fainted, & did hardly draw his breath, as in *Adam* and *Eue* when the Angel draue them out of *Paradise*. Besides, it suffereth not a man to be stoute in his owne defence; but vrgeth him to turne backe his face over his shoulder, and run awaie for defence; or if he cannot flie, to drawe in himselfe for avoiding harme. Which braue Cavaliers, that stand vppon the tearmes of honour will not doe; choosung rather a glorious death, then an ignoble life. This passion is diuers in malefactors, when they are arraigned before a Iudge, and there expect their sentence. Where you shall see them stand wrestling their necke, and hanging the head downewards, with heavy eies cast downe vppon the earth, much complayning, with feare and dread of the deserved punishment hanging over their heads.

HVMILITY.

HVILITY hath 2 sortes of actions; the one mild, gentle, and courteous; the other base & abiect. The former appeareth in such, as being in honour shew themselves courteous and affable, who are ever ready of their owne good nature, to helpe others; preferring men to places of dignity, according to their desert, without any corrupt consideration. All which belong to *Christ* properly, as he rood vpon the asse, & whē he washed his Apostles feete. As likewise vnto *John Baptisť* towards *Christ*, whē he baptized him in *Jordan*: vnto *Mary Magdalen* whē shee lying prostrate, washed his feete with her teares: vnto the *Centuriō* whē he requested *Christ* that he would vouchsafe to come vnto his house &c. as the ancient Fathers, in respect of the graunde Patriarche *Abraham*; when God appearing vnto

Ff ij him

Notes

him sayed, that he meant to make good tryall of him, because he should become the father of many Nations. The latter is seene in those, who giue themselves over to base matters, which nothing appertaine to their state and condition; as *Nero* when in his owne person he carried vppon his shoulders some of the earth of *Isthmus: Vitellius* when he gaue himselfe to belly-cheere; and especially *Sardanapalus*, when he sate spinning with his minions in a secret roome of his Pallace.

INCONSTANCY.

INCONSTANCY hath changeable, variable, and vncertaine actions, having no stayednesse in them; as in those, who in a little space performe diuerse actions with the hands, the feete, the legges, the armes, and head; as knowing not how to behaue themselves otherwise, then with ioying, laughing, singing, and skipping in new-fangled sorte, crossing al the actions of constancy, which are vsed by discreet and considerate men. And these are proper to drunckards, fooles, madde men, and cocke-braynes: all which, if they should be represented with other actions then these I haue mentioned, doubtlesse they would not seeme such as they are: as for example, if *Saul* should bee expressed in another sort of action, hee would not seeme to be possessed of a Diuell, as indeede he was, when he heard *David* play on his harpe, at the sound whereof the spirite left him. Now dauncing (excepting onely such as is graced by the aptnesse of Musicke) is the fittest gesture that a foole may be represented with. Wherefore you may be bould to thinke him simple, that daunceth so farre of from the Musicke, that in likelihoode hee cannot heare it.

Note.

SERVICEABLENESSE.

SERVICEABLENESSE hath diligent, ready and vigilant actions, alwaies having an eie to that it hath in hand; as appeareth in the waiting-maids of *Semiramis*, when shee heard the newes of *Babylon*, all which stode busie aboute her, readie to doe her service; one with a glasse and a combe, another with her chayne and iewells; a thirde with other necessities, plaiting her haire, which sometimes is founde loose. But because the gestures of Servants, are as many as the function where-about they are imployed; as to decke their Maister and Mistris, to put on their garments, their shoes, carry their houtholde stuffe, and serue at the table: I will not stand vpon this point, which would be too long; holding it sufficient to put the Painter in minde, that whensoever he representeth a servitor in any point of service, he bee carefull to giue him gestures fitting that worke hee is about, & not looking diuerse waies from that his hands are doing: in which kinde of action, you shall finde diuerse pictures of *Christ* washing his Apostles feete, where they make him looking quite an other way: diuers pictures of *M. Magdalen*, and our Lady washing themselves in bathes: where shee

which

which washeth, is made looking awaie as if shee cared not for looking on the place where her hands were busie in washing &c. of the other *Maries*, which supported the *Virgine Mary*, sounding before *Christ* vpon the crosse; which are oftentimes made with merry countenances, so that it seemes they little regarded her, casting their heads either vpwards, or the other way from that they doe. In consideration whereof, they ought alwaies to carry their eie & hande together; & yf the matter to be represented be of any importance, to make their whole body expresse it in eache parte, but especially where the chiefest force & efficacie lieth; if of Mirth, to be very pleasant, but with such respectiue moderatiō, that their laughter excede not: which liberty is granted onely vnto the Master or Better: if of Melancholy, that they seeme sad, & heavy; with weeping & lamentation, accompanying their Masters griefe with their owne misfortune. And thus to conclude, according to the principall effectes, we ought to giue vnto each figure his fit action and gesture; alwaies provided, that the Servant haue not more gravity then the Maister, for that belongs vnto him alone; omitting it in the Servant, according to his degree as being inferiour. And by this meanes, your pictures will carry a decorum, and this is one of the most important observations in the whole Arte. For you shall never finde any history, where there will not bee vse of the actions of Servants; as in that of the 3 *wisemen* &c. Wherefore, let no man thinke this vnworthy the consideration.

REVERENCE.

REVERENCE induceth a man, to performe al those actions towards others, which may make them seeme esteemed, acceptable, in reputation &c. as to doe obeysance, giue place, beseech with humilitie, and such like ceremonies of reverence, free from arrogancie and pride, wherewith we see men vsuallie represented, before those which require such grace and fauour; as we read of the King of *Sodome*, who vnderstanding of the greate Victorie which *Abraham* had obtayned against the five Kinges; met him on the waie with greate reverence, vpon his knee, intreating him to giue him the prisoners, which those conquered Kinges had before carried awaie from *Sodome*: and of the distressed sonnes of *Isaac*; who, that they might not returne home againe to their father, except *Beniamin* were lefte behinde for an hostage, did in most reverent, submisse, and humble wise intreate *Ioseph*, that hee woulde lette him goe: of *Hester*, whoe with great humility and reuerence presented herselfe before King *Ahashuerosh*, intreating for *Mardocheus* life: the Queene of *Saba*; who to heare the wisdome of *Salomon* came vnto him in most reverent sorte, offeringe greate presentes &c. the three *wisemen* of the East, which came from the farthest partes of the worlde, to see and worshippe *CHRIST*, presenting themselues before him vpon their knees, and offering vnto him *Golde*, *Frankincense*, and *Mirrhe*. and of their Servants before their Maisters, and *CHRIST* himselfe.

which thing through negligence is omitted, and seldome recalled; But I passe over this errour, with infinit others that are daylie committed in this Arte, and yet never observed, by reason of the small perceverance men haue in the worth, of the exactnesse of these matters, never examining any thing, but such grosse absurdities as every man may see.

SHAMEFASTNESSE.

SHAMEFASTNESSE hath such actions as feare to offend or doe amisse. Wherefore shamefast men are fearefull and circumspect, with a kinde of modestie and honestie. And it is most proper vnto virgines, who are seene naked vpon the sudden; as *Andromeda* when shee being bound to the rocke, was seene of *Perseus*, as * *Achilles Statius* describeth her; and *Ariosto* in the person of *Angelica* expresseth this shamefastnesse, where he speaketh of her being bound naked to a rocke, saying:

Lib. 3. pag. 52.
in Eng.

Cant. 8.

*When as the Damsell cast her shamefast eie,
On her faire body, which did naked lie.*

And Cant. 10.

*Thus saide shee blusht, seeing those parts were spide,
The which (though faire) yet nature strines to hide.*

So that the ancient would haue shamefastnesse described by casting downe the eie; and therefore they painted *Venus* naked in this sorte, as *Lambine* noteth, on a place of the 3 satyre of *Horace lib. 1.* And *Leonard Vincent* obserueth the same in *Leda*, whome hee maketh naked with a swan in her lappe, bashfully casting downe her eies. But (to omit other histories,) as casting the eies vpwads and about is a signe of audacity, and impudencie; so to cast them downe is a token of fearefullnesse and shamefastnesse. And this carriage of the eies, accompanied with the rest of their bodie, ought to be vsed of children towards their parents. And in this sorte ought the *Virgine Marie* to be expressed, when the Angell saluteth her; and in all her other actions

Note.

MERCY.

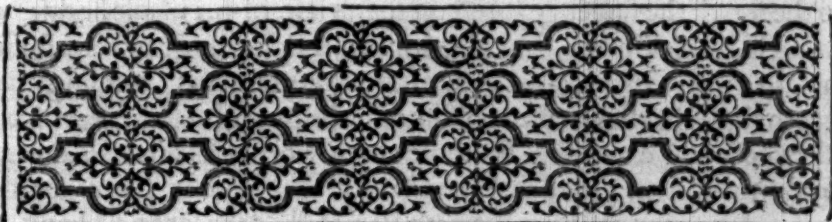
MERCY hath compassionate and pitifull actions, causing a man to borrowe a kinde of affection from the poore and afflicted, moouing them to take commiseration on them by shewing a sowe, pale and woeful countenance, with other sorowfull and afflicted actions, as heauie cheere, weeping, bowing downe the head, turning the necke, reaching out the hand, spreading abroad the armes &c. all which expresse the misery which they finde. Wherefore, in mercifull men mirth and laughter are quite extinguished; who ought to be represented like *Martha*, earnest and hospitall, who vsed to minister vnto the necessities of such as were sicke

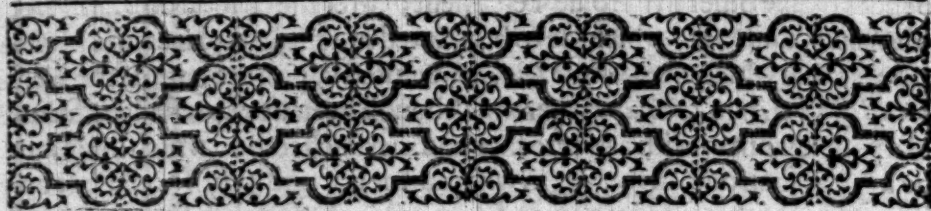
sicke and diseased in her house, mooved therevnto by pure compassion; besides manie other in the olde Testament; after the fashion of *S. Eligius*, of *Charity*, and *Pity*, which vie to be painted in religious places and *Hospitals*; as that which *Bernardine Lovinus* painted vpon the gate of the *Hospital* of *Charity* in *Milane*: wherein, although he haue expressed the forme of a young woman with a sweete face and merry cheere, which ought to be a graue matrone in shewe, in whome mercy and pity should bee answerable vnto that worthy name of *age*: yet in the rest, hee hath verie well expressed the poore belowe dismembred, crooked, haltinge, ragged and torne in most singular manner &c. There is also an admirable *Charity* done by *Andrea del Sarto* for *Franciscus Valesius* King of Fraunce, with littell children about her, whome shee comforteth with all possible loue & pity.

SIMPLICITIE.

SIMPLICITIE hath pure, faire, and free actions; as may bee seene in children, and young Virgines, voide of all malice, and are therefore merry, bathfull, and quicke, without any feeling of wisdom or gravity; holding in their hand and playing with apples, balles, cattes, dogs, birds, fowles, &c. Wherein wee must be careful, that wee fall not into the error, of making children doing that which they are not capable of: as to reade, play on instruments, or any thing which is not incident into their yeares. Wherefore, observing this wee shall easily be able to represent in them the true childishnesse; by crossing of their legges, turning of their bodies, bowing the head, with the finger in the mouth &c. Which I omitte for brevity sake; thinking it sufficient to speake onely of one other kinde of simplicity, wherby purity, & the loyaltie of the minde is shewed; as for example; it is reported of *Apelles* that hee excelled as much in simplicity of nature, as in skill. And of late workemen *Ra. Urbine*, *Gaudentius* &c.

Observe





OF PAIN, WOND'RING, DEATH,
FOLLY, RVSTICITY, DESPAIRE, TROV-
BLESOMENES, HAREBRAINES, PA-
TIENCE AND LVNACY

CHAP. XVI.



HAVING intreated in generall, and in particular, of the naturall and *accidentall* motions & actions of the body, proceeding originally from the minde; now it remaineth that I lay downe the particular gestures of the *accidentall* passions and apprehensions, which I could not handle vnder those generall rules; and surely these are of no lesse moment then the rest, for such as desire to proceede orderly in their pictures, imitating the truth of the *life*, as their best patterne. Now the first of these passions is Paine.

P A I N E.

*Lib. 3. Engl.
pag. 53.

P A I N E, according to the torment a man indureth, enforceth the bodie to actions of sorowe. Which * *Achilles Statius* describing in the person of *Prometheus* bound to the rocke, with the Vulture tearing out his liver, saith; that he drew in his belly and his breast, gathering together his thighes for very griefe. For he still invited the birde anewe to his liver, & his foote on the contrary side being streatched forth below, strained the sinewes vnto the top of the fingers, expressing the griefe of his whole body; with drawing in his eie browes, straining his lips, and shewing his teeth. Besides, it causeth a man to inwrap his body after divers fashions, turning his eies &c. as in those that haue taken poison, or bin bitte with a serpent; which was most excellently expressed, by those three worthy *Rhodian* Painters, *Egysander*, *Polidorus*, and *Athenodorus* in that famous *Laocoon* with his sonnes, where one picture sheweth Paine full, the second Dying, and the thirde Compassionate actions: which worke is to bee seene this day

day in *Bel-veder* at Rome. Not much differing from these, should Saint *Sebastians* actions be, when he was shot to death; Saint *Steuens* when he was stoned; and Saint *Peters*, when he was crucified with his heeles vpward; and generally, the other Martyres; whose gestures ought to bee correspondent vnto the manner of their torture: for the fire causeth one motion, as in Saint *Laurence*; the sword another, as in Saint *Bartholmew*, and so in the rest. Whence it commeth to passe, that in those which suffer punishment and are pained, you shall see so greate variety of pulling in the lims, throwing abroade the armes, knitting of the browes, turning and shutting of the eies, drawing together, and opening the mouth, feares, out-cries, shakings, burnings, sweats, sighes; and that not onely for the paines of our owne torments, but sometimes for other mens; as for the death of a child, brother, or deere friend. Farthermore, paine causeth a man to stretche his veines, crie out, looke pale, beate himselfe, cast abroade his armes, despaire, clitch his hands &c. Which must be expressed in olde *Iacob*, when his sonnes shewed him the bloody garment of his son *Ioseph*, in token that he was slaine by a wilde beast; And in such like gesture must our Lady bee represented, when she standeth by the crosse, beholding her sonne so cruelly tormented by the *Jewes*. In like manner must the vnhappy mothers of those Innocents be pictured; whiles they behold them, most savagely murthered in their owne armes. Examples whereof we may take, from *Raphaels*, and *Biaccio Bandinellos* printes of the Innocents.

WONDERING.

WONDERING hath such kinde of motions, as *Ariosto* describeth, saying:

*Tell you I shall, and shew your wonderment
With bitten lippes, and eyebrowes arche-like bent.*

And *Petrarke*.

Which make an other shake for verie wonder.

It makes a man attentive, still, and immooveable like a stone, at the hearing of some strange matter; as wel speake *Ariosto* of the amazed and wondering champions, in the presence of *Rodomont* saying. Cant. 46.

*At this each man amazed standes devising,
What proud and saucy fellowe this might be;
From talking and from eating each man stayes,
To harken what this lofty warriour sayes.*

This affection fixeth those also, which vpon the sudden are astonished at the sight of one who is pitifully wounded, or felled to the ground; and in a word, at the sight of any extraordinary and strange matter; as likewise those *Romanes* ought to be made standing, when they sawe the fyre rise out of the earth, and the *Vestal Virgine* carry water in a sieve; *Porfenna* and the other standers by, when they sawe *Mutius Scevola* put his owne hand into the

the fier; the *Egyptians* & *Magicians* in presence of *Phaaro*, when *Moyses* rod was changed into a Serpent. At the sight of such miracles, every man stands very attentiuely admiring, as it were besides himselfe; as the *Romans* did, when *Simon Magus* fell downe headlong out of the aire, and brake his necke. Where you might see a great company assembled together, crowding one another, with a confused whispering, & soft reasoning betweene themselves; one gazing at, and applauding his strange fall, without laughter, but full of wonder; another standing astonished and melancholy, with a desire to marke, to prie into, to thrust into the company by force, to smell after the event, to thrust and throng together in the presse, and as it were fill vp the knot, and inlarge the ring, with pointing of the finger, and the hand, throwing abroade the armes, thrusting out the belly, bowinges, turninges, stedfast lookes, &c. which the ingenious Painter will imagine of himselfe.

DEATH.

DEATH (which is nothing else but a privation of life, or separation of the body & the soule) hath manifold actions in bodies. For if it come vpon the sudden, as vnto those who are slaine, it makes them turne vp their eies, so that they hide halfe the blacke aboue, & gape, as *Virgil* *Æn.* 4 very wel describeth it: but cōtrariwise, it causeth diuers other effects, when it comes by litle and litle, after that a man hath suffered some long payne, or by some other accident. Which things a good painter ought well to vnderstand. Wherefore, if he be to represent *Pallus* slaine by *Turnus*, or *Turnus* by *Æneas*, he must not make the lims altogether meager and dried, as if they had died of some lingring and pining disease, except they had bin in their life time thin & abstemious; as were *S: Iohn Baptist* in the wildernes, & *Mary Magdalen*. But if a man die of a pining disease, he must be expressed sharpe & leane, and likewise if he haue lyen dead a good space; as *Lazarus* when he was rayfed, and others mentioned in stories: & in this sort we must consider, that as the motions of the mind, doe cause the body to mooue according to the powers thereof; so likewise the gestures caused by Death, make the body immooueable like the Earth, voide of all force and agility in all the members. As *Daniel Riccarelli* observed most iudiciouly in *Christ* taken downe frō the crosse, which he painted in *Rome* in the *Trinity* Church; *M: Angelo* in a dead *Christ* cut in marble in his mothers lap, which is to be seene in *S. Peters* in the *Vatican*, wherein appeare the true motions of death; because all the lims are made hanging, without any vigour or strength to sustaine themselves. Which we ought the more diligently to obserue, least we fall into the errors of such as giue quicke motions vnto dead parts, making them seeme as if they were able to support and sustaine themselves.

FOLLY.

FOLLY hath foolish and vaine actions, crossing all the actions of reason and vnderstanding; as absurd dauncing; provoking the company to laugh, apish gestures of the body and hands, turnings of the arme, the head, and

and all the body, girning, mopping and mowing, with other fonde gestures of the mouth, and eies; like those which *Aristo* most fitly describeth in his *Orlando*, and other forcible actions, vppon none occasion &c. Which motions doe also appeare in such as abound with drie choler, causing them to wax very angry, and crie out though no man iniury them, strike whomsoever comes in their waie, and lay hands aswell on themselves as on other men: But such as haue adust blood, doe much exceede in laughing, ever vaunting of greate matters, promising much of themselves, and making much sporte with singing and dauncing; whereas those who are oppressed with the blacke dregges of blood, are alwaies Melancholy, and subiect vnto such dreames as affright them for the present, and make them timorous afterwards. It commeth to passe also, that such as are surcharged with the like passions, vse to throwe vp their hands suddenly, sometimes to their heade, sometimes to their bearde, plucking of their hayre, with such like follyes.

RUSTICITY.

RUSTICITY hath slowe, clownish, and vnreuerent actions; as to leane with the arme or legge, vppon whatsoever is next him; as we may see daylie in country people, scullens, and sergeantes, and such like odde fellows. From the obseruation of which actions, we shall the better learne the civile gestures by their contraries; especiallie when they are accompanied, with the formes and habites answerable vnto the gestures of rudenesse.

DESPAIRE.

DESPAIRE hath actions betokening a priuation of hope and contentment; as to beate with the hands, teare the lims and garmentes about a dead body, of whose recovery they haue no hope: as *Thisbe* vppon *Pyramus*, when being out of loue with her selfe, shee cast her bodie vppon the pointe of the sworde and so died; or for some notable disgrace taken in warre, as *Saul*, who being desperate caused his three sonnes to bee slaine in his sight, and at the last fell vppon his owne sworde: or for the losse of some pleasure or contentment, as *Cleopatra* for *M. Antonius*, who therefore stunge her selfe to death with a Serpent; and *Dido* for *Aeneas*, when (according to *Virgills* description) first stabbing her selfe with a dagger, shee threwe her selfe with all her iewels and treasure, from an high rocke into the sea: or as *Cato Vtricensis* and *Mithridates*, that they might not fall into their enemies handes; or *Nero* with the remorse of his infamous cruelty; and *Lucretia*, that shee might not liue after shee was defiled; or *Achitophel*, and *Judas Iscariot*, who therefore hung themselves. Or finally for feare as well speaketh the Poet.

The

THE SECOND BOOKE.

*The troupe of Ladies runnes about and flies,
And scar'd with feare to him for succour cries:
They weepe, they rore, they beate, they catch, they rase,
Their breast, their necke, their hayre, their eies, their face.*

And for diuers other mishappes, from whence doe arise greate variety of desperate motions; as strangling, falling downe headlong from a steepe hill or rocke &c. All which actions would be resembled deliberate, and such as may terrifie the desperate person from executing his purpose.

TROVBLESOMENESSE.

TROVBLESOMENESSE hath actions contrary vnto the former: for it causeth men wholly to apply and bend themselves to the troubling and molesting of other folkes, and may be observed in insolent, stately, ignorant and envious people; as *Cain* towards *Abell*; *Cham* against his brethren; *Ismael* towards *Isaac*; *Esaue* against *Iacob*; *Saul* against *David*; *Absalom* against *Amnon*; &c. who never ceassed to molest, iniury, and trouble other men.

HAREBRAINNESSE.

HAREBRAINNESSE hath ridiculous, furious, and phantasticall motions, proper vnto those who are never longe of one minde: and therefore in an instant you shall see them scornfull, angry, merry, cheerefull, liberall, covetous, proud &c. They doe also belong vnto such, as after the manner of stage-players sustaine the persones of children, roy-sters, humble men, tyrants, olde folkes, women, &c. with diuers kindes of dauncing, and scorning the company; by framing such opposite pleasant gestures, as in a moment procure laughter, loathing, and admiration.

PATIENCE.

PATIENCE hath actions of humility, voide of defence, and (in a word) such as are vsually expressed in the Passion of *Christ*; Insomuch that Painters are bound to represent it in *Christ* with al the effects thereof, when the Iewes misused and derided him; but especially when hee is made bound to the pillar and whipped, shewed to the people, and crowned with thornes, whiles hee carrieth the Crosse to the mount, wherevpon hee was fastned, and lifted vp into the ayre; where hee never shewed any signe of resistance, escape, or avoyding his Martyrdome. As also did the blessed Martyres for loue of him in their Martyrdomes, tortures, and deathes; where they standing most patiently did sometimes lift vp their eies to
heaven

heaven in hope, sometimes downe in humility; framing their externall gestures according vnto the evill they indured.

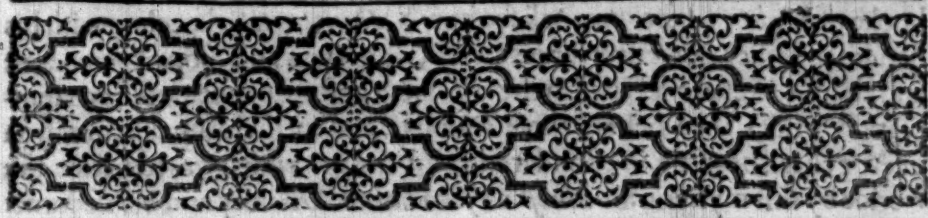
LVNACIE.

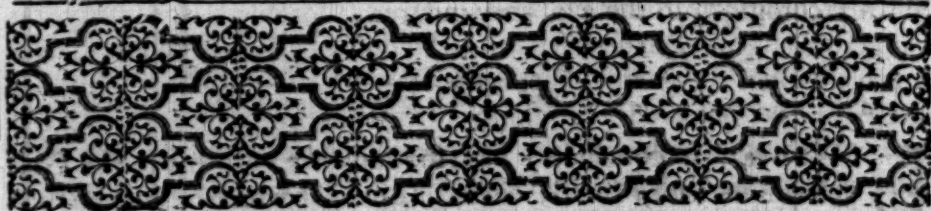
LVNACIE (to conclude) hath motions like vnto his in the Gospell whome *Christ* cured; distracting men, in which distraction they neither know what to thinke, nor what to doe. For the better expressing whereof, first wee must make them with rent and torne hayre, squint eies or distorted, filthy nostrels, swelling lippes, strangely bending, teeth all beformed and appearing more in one place then an other, their armes, handes, and legges trembling, so that they are in continuall danger of falling, like a man, whose strength fayleth him, and yet woulde goe, shaking their heads, and mooving their whole body, with a pale, wanne, or blacke and blewe colour. In which sorte we may represent the fore-named man in the Gospell, because hee was possessed with a Divell, with the former actions a little more vehement. Now of these there is an other sorte called *Epileptici* of *Hipocrates* and the other Phisitians, whereof there bee 3 kinds; some, who standing with their body vpright streach out their legges; some, who so bowe themselves together forwards, that their knees touch their face; and others, who bende themselves backwards so far that their heeles touche their head. So that according vnto the truth of the history; they must bee represented sometimes one way, sometimes another.



Gg j.

OF





OF DIVERS OTHER NECES- SARIE MOTIONS.

CHAP. XVII.



ESIDES the motions already declared at large, for the better vnderstanding of such other as might hereafter serue for our purpose, it is to be obserued, that ther are certaine others of no smal importance, which are to be referred vnto that which is most comely, and agreeable to mans bodie; as well in respect of such effectes as proceede from the same; as also in regarde of the times and seasons, together with the consideration of the objects, offering themselues to our sense. For the better attaining wherof, we must in all the actions and gestures, make choice of the chiefest and most principall, searching them out most diligently, & deducing them from the circumstances, which are found in the party to be represented: as *Leon: Vincent* did in the * *Cartone* of *S. Anne*, which was afterwards transported into Fraunce, and is now to bee seene in *Millane* with *Aurelius Louinus* a Painter; in the border whereof there are many draughtes, expressing the greate ioy and myrthe which the Virgine *Mary* conceived, when she beheld so goodly a child as *Christ* borne, considering with her selfe, that shee was made worthy to be his Mother: And likewise in *S. Anne*, the ioy and contentment which shee felt, seing her daughter become the blessed mother of *God*.

*Vide Gen. Va-
sari della pignu-
ra cap. 16.*

Moreover, in a table to bee seene in the Chappell of the Conception in *S. Francis* Church at *Millan*, wherof I shall have occasion to speake in the booke of *Light*; where you shall see how *S. Iohn Baptist*, kneeling with his handes together, bowed towards *Christ*; which was an action of obedience and child-like reverence; and in the Virgine, a gesture of cheerefull contemplation whiles shee beheld these actions: and in the Angell, an action of Angelicall beawtie, in consideration of the ioy which was to betide the worlde by this mysterie: in *Christ* as yet a childe Divinity and VVisedome: where

where the Virgine *Mary* also kneeled by, holding *S. Iohn* in her right hand, and stretching forward her left hand which was shortened; and finally the Angel holding *Christ* in his left hand, who sitting by, looked vpon *S. Iohn* and blessed him. Againe, diuerse other famous Paynters and Lights, of the Art, have observed other motions; as Contemplation in casting the eyes vp to heauen, admiring the Angelical Musicke, and neglecting for a time all inferiour Musicke with the handes, instruments, and other earthlie Melodies. Which motions were expressed in that singular table of *S. Cecily* which *Raph* painted with 4 other Saints, which worke is now to be found in Bologna at *S. Iohns* in the mount. The Agony also & sorrow of the afflicted, which *Anton: Correggio* expressed most artificially in his own city, in *Christ* praying in the garden; as likewise want, panting, sweating, sleeping, threatening, and the motion of the flaming fier: all which are most liuely expressed by the in diuers places. And now to come to the Poets, that which *Ariosto* speaketh of his *Orlando*, may serue for a most fit example herein.

His legges and handes he shakes, and breathes withall,

Whiles from his face the liquid droppes doe fall.

And in an other place, of a man grievously diseased, famished, and out of harte, in the person of the same *Orlando*, when *Angelica* found him lying vpon the shore, Cant. 29.

Rough, grisly hair'd, eies staring, visage wan,

Sunburn'd and parch't, and all deform'd in sight:

In fine, hee look't (to make a true description)

In face like Death, in hew like an Egyptian.

And that of *Dant* (describing a ship-wracke in a great tempest at sea where the men are saved,)

And even as they who panting at a wracke,

Scap't from the sea; and gotten to the shore,

Turne to the dangerous water, and looke backe.

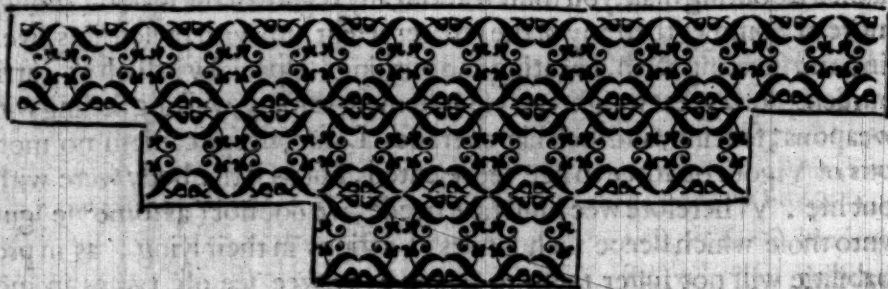
And thus much for examples. For he that would set downe all the examples which would serue for the shewing, how in every effect wee ought to choose the most proper motions, without which the picture wilbe of small worth, should grow infinite. We must also haue regard to the seasons: for the Sommer causeth open, and wearisome actions, subiect vnto sweating & rednes. The Winter restrayned, drawne in, and trembling. The Spring merrie, nimble, prompt, and of a good colour. The Autume doubtfull, & more inclining vnto melancholy then otherwise. Notwithstanding, if you be to paint a labouring man, you must without any regard of the season (though more of Sommer then any of the rest) represent him with rayed lims, swelling and standing forth, sweating and burning, especially in such as carrie burdens, draw great waights, or vse vehement leaping, walking, iesting with weapons, fencing, and such like exercises. Lastly, sleepe causeth no motions of Vigour or force to bee represented, but as if the body were without life. Wherefore wee must take heede, we doe not (as some vse) giue vnto those which sleepe such kindes of actions in their lying, as in probability will not suffer them to sleepe, as wee see oft tymes in men

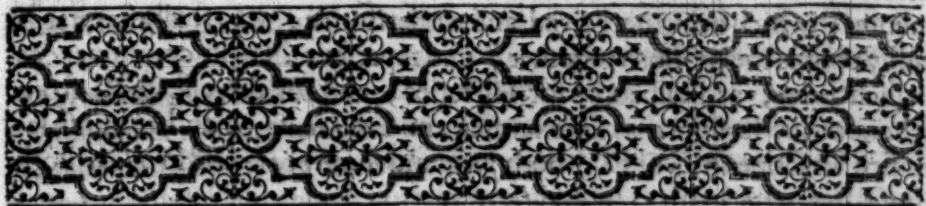
lying athwart stones, benches &c. being represented with their lims supported by their owne force. Wherein it is evident, that such Painters know not how to obserue decorum.

Farthermore, there are motions proceeding from the *tast*, as dayly experience teacheth vs, for sowrenesse, and bitternesse cause the bending of the eielids, and other parts; sweete and savourie, a cheerefull countenance; the like of good smelles, whereas contrariwise, badde smelles make vs draw in the nostrells, looke aside, turne the backe, with wrinkled eielids, eyes almost clozed, and mouth drawne in. Of *hearing* and *touching* there are also caused distinct motions in our bodies. As for example, from sharpe soundes and noyse, riseth sudden feare and affrighting. From touching any hotte thing, quicke and speedie motions; from touching cold things, restrayned and fearefull motions, as in such as in the winter touch yce or snowe. And so I conclude of *seeing*, for in looking vppon thinges exceeding bright, the sight is offended, and a man withdraweth himselfe for safe; in beholding obscure thinges, the eies are sharpened by drawing neere and as it were clozing them, as Painters vse to doe, when they would looke neere on a thinge. Which effect is caused by a picture set a farre off. And heere I will conclude those simple motions which are of most importance, proceeding vnto those which consist of multiplicity.



OF





OF THE CONCORD AND DIS- CORD OF THE MOTIONS, AND OF THEIR VNITING.

CHAP. XVIII.

NOw (besides the motions already mentioned both in generall and in particular, all which ought to be expressed orderly in pictures) it is farther expedient, that in regarde of the concorde and discorde of the motions, wee consider how two, three, or foure, may bee vnited together, and expressed in the selfe same body, shewing forth their vigor in the same face: which thinge the best Painters both ancient and new haue donne, (though very fewe) for the more easie vnderstanding. Wherefore (according to the fore-sayed order of the originall of the passions of the minde together with the foure humors, and their agreemēts) we must proceede, by making them spring forth like branches, from their bodie.

First then these are enemies, and can never bee vnited together in the same subiect; as *Anxiety*, *heavinesse*, *sadnesse*, *stubbournesse*, and *roughnesse*; with *temperatenesse*, *modestie*, *gratiousnesse*, *royalnesse*, *clemency* and *cheerfulnesse*. Nor yet *timiditie*, *simplicity*, *humility*, *purity*, and *mercifulnesse*; with *violence*, *rage*, *arrogancy*, *audacity*, *crueltie* and *fiercenesse*.

On the other side these agree: viz. *anxiety*, *heavines*, *sadnes*, *stubbournes*, and *roughnesse*, with *timidity*, *simplicity*, *humility*, *purity*, and *mercifulnes*, and may be vnited (but never with that facility and sympathy) with *violence*, *rage*, *arrogancy*, *audacity*, *cruelty*, and *fiercenes*; *temperatnes*, *modesty*, *gratiousnes*, *royalnes*, *clemency*, and *cheerfulnes*, may accord with *timiditye*, *simplicity*, *humility*, *purity*, & *mercifulnes*, as also with *audacity*, *fiercenes*, *magnanimity*, *liberality*, *comelinesse*, *wantonnesse*; and so through all the other

motions wee shall easily finde out all their agreeementes, and disagree-
mentes: which being perceived and vnderstoode, wee shall afterwards
easily couple the motions together, and represent them in countenances
in such sorte, as shalbee fit for Histories, and for the effectes, from
whence they springe: as for example, in *Abraham* when hee must sa-
crifice his sonne to GOD, both *piety* and *obedience*; and in *Isaac* both
those, but mixed with *feare* and *sorrow*.

Besides, there are some motions which are enemies in the highest de-
gree, and yet notwithstanding may agree with some other, and by this
meanes agree together with them in the same subiect: as for example,
boldnesse, and *feare*, are vtter enemies betweene themselues, neverthe-
lesse each of them agreeth with *honesty* and *wantonnesse*; In like sort, these
two haue no concorde, being flat contraries, notwithstanding there is
agreement betweene these and *myrth* and *liberality*, as also betweene *ma-
lice* and *fidelity*, although these too be at open varience. In like manner *Cru-
elty* and *pitie* are most contrary, notwithstanding they may agree with *wan-
tonnesse*, *merrinesse*, and *chastity*, *comelinesse*, and *basenesse*, disagree betwixt
themselues, and agree with *humility*.

Loue and *hatred* notwithstanding they be so great aduersaries, may be re-
conciled and made friends with *content*; *honour*, and *shame* agree with *myrth*,
myrth and *melancholy* may agree with *piety*, *wantonnesse*, *cruelty*, *fidelitie*,
liberality, *religion*, *wisedome* &c. *Constancie* and *wavering* being repug-
nant betweene themselues, take place both in *wantonnesse*, *cruelty*, *piety*,
and *honesty*; *Paine*, is enemy vnto *ease*; *myrth*, *avarice*, and *liberality*
sorte with diuers other vices. *Fury* and *moderation*, with *fidelity* and *libe-
rality*; *arrogancy* with *modesty* and *mirth*; *boldnesse* and *force*, *impudency* and
shamefastnesse, with *liberality*, *force* and *obstinacy*; *Iustice* with *ignorance* and
wantonner; *honesty*, and *mirth* with *Religion*.

Besides, these agree together; *Iustice*, *honour*, *comelinesse*, *wisedome*, *con-
stancy*, *gentlenesse*, *boldnesse*, *liberality*, and *myrth*. But *wantonnesse* is
a friende vnto *boldnesse*, *liberality*, and *myrth*, though not to the o-
thers; *honesty* vnto all; *hardinesse* and *melancholy* vnto *constancy*; and *bold-
nesse* vnto *hardinesse*.

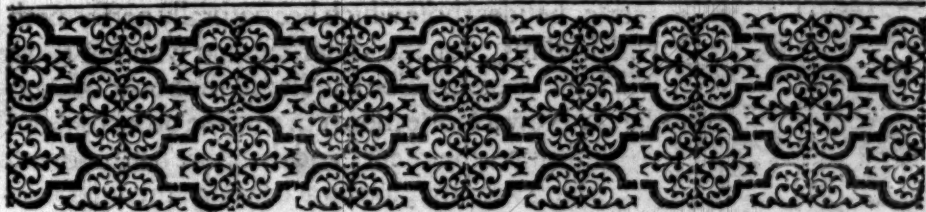
Farthermore, wee see that *feare* and *sweating* stande not together, and
yet they are vnited in *Paine*; *palenesse* and *blushing* are contraries, and yet
they meet friendly in *Paine*. So also amongst the vices, *insolency* and *kna-
very* disagree, and yet sorte with *wantonnesse*; *feircenesse* is an enemy vn-
to *fearefulnesse*, notwithstanding they ioyne with *inconstancy*. *Bragging*
is an enemy vnto *inconstancy*, and agrees with *fiencenes*, *cruelty*, *ignorance*,
pride, *WV* *wantonnesse*, *insolence* &c.

Pride and *basenesse* to *stifnesse* and *hatred*; *Violence*, *fury*, and *rage*, are
all enemies to *slouth*, but they agree in *hatred*, *revenge*, *mortality*, and
death. *Miserablenesse*, and *vaine glory* are contrary, yet they agree with
follie and *ignorance*. *Statelinesse*, *Vaine glory* and *despising*, with *trechery*
hatred, and *rigour*.

Last of al betweene vitious motions these are friends; *Insolency*, *fiencenes*,
cruelty,

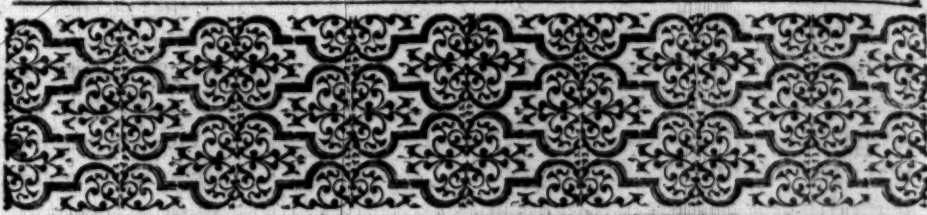
crudelty, boldnesse, obstinacy, impiety and rudenesse, and can never accorde with *fearefulnesse basenesse, rusticity &c.* And these may agree with *inconstancy, ignorance, variety, wantonnesse, filthinesse &c.* which agree with the aboue mentioned.

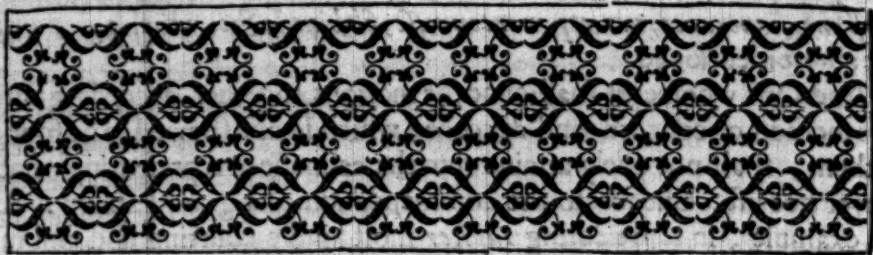
And thus whosoever shall ioyn the motions together, according vnto this method of concord and discorde, which I haue shewed to be found in them, shall not onely attaine vnto the easinesse of representing whatsoever hee list, but also to the commendation of a good Painter. As for example, in representing *Iupiter* most kindly courting and embracing *Io*, hee shall expresse, that pleasaunt cheerefulnesse which agreeth with his milde nature, mixed and tempered with *maiesty, boldnesse*, and *wantonnesse*: though I say hee were naturally and by occasion pleasaunt and cheerefull. For if hee shoulde bee otherwise described, hee woulde not easilie bee taken for *Iupiter*: so that you may also resemble in a childe *kindenesse*, but with an action, of *basenesse*, and *rudenesse*, which if wee shoulde expresse in *Christ*, woulde be most absurde.



Gg iij

OF





OF CERTAINE MOTIONS OF HORSES.

CHAP. XIX.



THUS are divers other important motions of an Horse, besides those which hee naturally performeth with his lims, for the vnderstanding whereof those will serue, which shalbe handled in the booke of *Practize*. Now a Horse mooveth to none other end, but to performe some effect, and therefore hee mooveth according vnto that, as also according vnto such accidents as shall afterwards fall out. And heerein wee must be very circumspect; because the whole arte of drawing horses dependeth hereon; and to make this observation more familiar, wee shalbee much holpen by the labours of other men; as well in Painting and Carving, as in writing, for the better finding out of these actions and effects of Horses from the *life*, and disposing them according vnto their dewe conveniency and decorum. For surely in difficult matters it much availeth, to bee directed by, and have an eye to former examples: Wherefore, I purposing to handle these motions according to their effectes, haue made vse of Poets and other writers, who haue so well described them in words, as it is impossible to Paint them better, with the pencell.

Lib. 1. pag. 15.

And first of all, *Achilles Statius* expresseth them most admirably in an affrighted horse with his rider on his backe, where describing *Clinias* his horse (whereon *Caricles* a goodly young gentle-man sate) he saith; that rai-ning vp his horse, and wiping his face all dropping downe with sweat, there was a sudden noyse made behinde him, wherewith the horse being feared leaped, rising an ende in the aire, and carried away the younge man in most furious sorte; for champing his bit, wringing his necke, shaking his mane, and

and waxing madde with feare, hee flew headlong thorough the ayre, his fore-feete praucing forward, his hinder-feet striving to overtake the former; whence the horse beeing all chafed, and madded with leaping now vp, now downe, by the swiftnesse of his feete, strove with Fortune, waving his backe like a ship and vnhappy *Caricles* waving vp and downe with this storme, was tossed from side to side in the saddell like a tenice ball, sometimes falling backwards vpon the croope of the horse, & sometimes forwardes on the necke; insomuch as he was most grievously beaten with the tempest, & being now no more able to rule the raines, having committed himselfe to the violence of the course, stode at the mercie of Fortune. Whence the horse running with might and maine, lefte the beaten waie, and leaped into the thicket; where after many other accidents, at the length he concludeth, that the miserable younge man being trampled on, hanging on the trees, and grievously rent and torne, was lefte deade. *Ariosto* in tending to shew the violent stroake which two horses indured in an encounter, saith thus. Cant. 2.

*This fierce encounter was so harde to beare,
That good Alfana to the grounde inclin'd.*

And in his last Canto in the incounter betweene *Rodomont* and *Ruggero*,

-----and both gaue stroakes so sounde.

*As made both horses cruppers kisse the grounde,
And againe, speaking of a resty horse that would not goe forwards, he described Baiardo, after he came into Sacripants hand, in this sorte.*

*Hee stoppes, when hee shoulde make a full careere,
Hee runnes, or trottes when hee would haue him rest:
At last, to throwe his rider in the mire,
Hee plungeth with his head beneath his breast.*

Againe horses ought not to bee without motion when they stand still, but, at the least, to bee made as *Ariosto* speaketh of *Frontino*.

Champing his fayre rich bitte all froatht and fom'd,

And if you bee to make a lackie holding him in his hande, you shall giue him such motion, as *Tasso* teacheth Cant. 1. of his *Amadigi* saying,

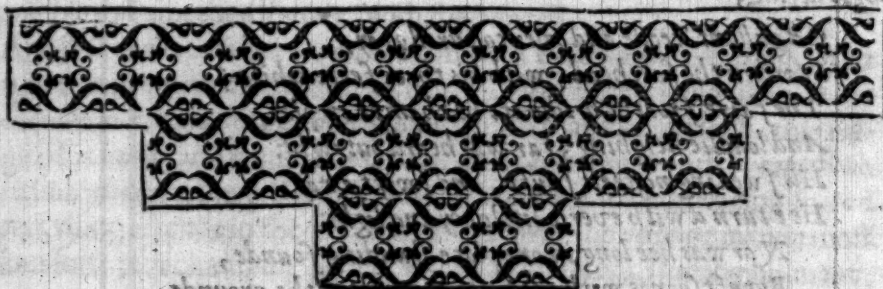
*A gallant steede and over coloured gray,
Stard in the forehead, with his three feete white,
The faire froatht bridle oft he champt in play,
And loudlie neighing, far was heard outright:
His swelling nostrrels snust, and swift away,
He e turn'd with everie little boy and light:
Nor was hee long in one place standing founde,
But eft soones with one foote hee smote the grounde.*

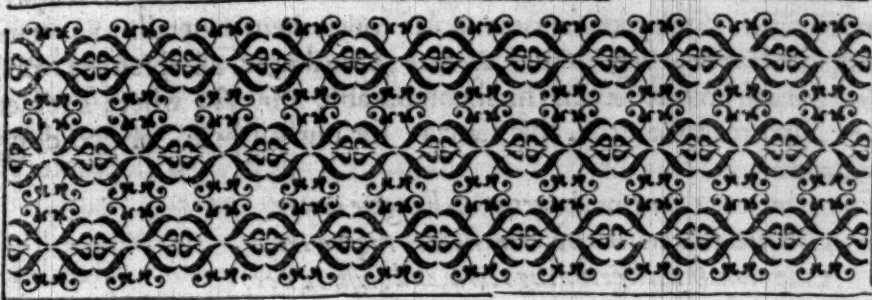
Wherefore

Wherefore I conclude, that amongst the best Poets both *Latine* and *Italian*, we may finde examples of all sortes of motions, which I omit here for brevity sake. It may suffice then, that I haue touched these fewe, according vnto my promise; to the intent, wee might precisely knowe, how to giue the most convenient motions vnto horses; as aboue others *Leon: Vincent*, hath taught for the most parte; who excelled all the late workemen, and amongst the ancient hath (peradventure) gone beyond the painter *Nealles*, who (being singular in this Arte) hauing painted a weary horse, made also the some of his mouth in such sorte, as you may reade. In like sorte they woulde bee represented, as if they seemed to snorte, leape, flinge, and neigh at the sounde of the trumpet; and in those which are terrible & dangerous, we must giue a resemblance of feare & trembling, as may bee seene in *S. Georges* horse, when he drew nere to the Dragon, done by *Cesar Sestius*; where you may see most liuely expressed, that violence, which compelled him to retire and flie the vgly sight of the Dragon (though he were most stronglie held in by the Saint, vnto the verie end of that worthe exploit. Whereof I haue now a draught, with diuers others of *Leonards*, wherein he was no lesse excellent then in that; as amongst many other things may appeare by a horse wrought in Plastique, with his owne hand, vpon whose backe late *Leon: Arctinus* the Carver.



OF





OF THE MOTIONS OF LIVING CREATVRES IN GENERALL.

CHAP. XX.



S the motions of mens bodies, and of Horses handled before, are different betwixt themselves (as it is already shewed) some of them being slowe, and others swifte, according to the quality of the body, mooving the passion wherewith they are surcharged, and the habite and constitution of the bodie it selfe; insonmuch as a man of a grosse body and quicke spirite cannot performe, quicke, lustie, and nimble actions, like vnto a slender, well set, and moderately fleshie man, so out of question, all other living creatures haue their distinct motions, by reason of the severall qualities, and dispositions of their bodies. For in all mens iudgements it were absurde, to expresse the lusty and nimble actions of *Alexanders* courageous *Bucephalus*, in *Iupiter* turned into a Bull; or to make miserable *Io* changed into a Cowe, running, and carrying her head aloft, with nimble legges gathered vp on high, as *Cesars* Harte should be drawne; Nor yet *Calydons* body so fierce as the *Nemean Lyon*: Nor *Calisto* with her sonne *Arkas* turned into a Beare, so quicke & swift as the Leopard of the 3. *Magis*, or the Tigre of *Cosmus Gran Duke of Tuscane*; or *Iacobs* lambes so light footed as *Cephalus* his dog, &c. Besides this, we must obserue the passions of the creatures, according vnto which they are mooved, and accordingly expresse them; As *Leonard Vincent* did, who Painted a Dragon fighting with a Lyon, with so greate skill, that all the beholders doubted which of them would conquer, so well he expressed in each of them the motions of defence, and offence. Of which peece my selfe haue a copy, by which I set no small store. And for the more perfite vnderstanding of the nature of
such

* Our English
Painters may
reade Sir Ph:
Sidney, Spen-
cer, Daniel,
&c.

such creatures, and the reducing their effectes and motions vnto memory, I holde it expedient (omitting those of ancient monuments) to reade the Poets, who in similitudes and examples touch them generally; as we may finde in * *Homer, Virgil, Ovid, Horace, Catullus &c.* all which the worthy *Ariosto* hath imitated in that his incomparable *Furioso*, where I remember I haue read Canto 2. this stanza, for our purpose, of two dogges fighting.

*Like as two mastiue dogges with hungrie iawes,
Moo'd first with hate, from hate to raging ire,
Approach with grinning teeth, and grisly iawes,
VVith staring eyes as red as any fire,
At last they bite, and scratch, with teeth and clawes,
Tearing themselues, and tumbling in the mire.
So after biting and reproachfull words
Sacrapant and Rainaldo drewe their swords.*

And in an other place, expressing the actions of the Eagle in catching a Serpent, he saith: Cant. 10.

*Even as an Eagle that espies from hie,
Among the herbes a partie-coloured snake,
Or on a banke sunning her selfe doth lie;
Casting the elder skin, a newe to make,
Lies hovering warily, till shee may spie
A vantage sure, the venom'd worme to take,
Then takes him by the backe, and beates her winges,
Manger the poyson of his forked stinges,*

And in an other place, describing the Eagle leazing vppon his pray with his talents: Cant. 11.

*So haue I seene a VVolf to beare away
A lambe, from shepheards folde; so haue I seene,
An Eagle on a sillie Doue to pray,
Soaring alofte the earth and heaven betweene.*

And againe, of a Boare ranging through the woodes. Cant. 14.

*As a wilde Boare with furious rage possess't,
His hastie way through reedie thickets takes,
Hee eft soones with his tuskes, and snowte, and breast,
VVide breaches each where as hee passeth, makes:*

And speaking of a famished Lyon: Cant. 18.

*Looke how a Lyon fierce with famine pin'd
Comming vnto a flocke of sillie sheepe,
VVhere neither fence, nor people shee doth finde,
Spoyleth the flocke the whiles the shepheards sleepe.*

Againe in the 19. Cant. of a Beare.

*Even as a Beare that woulde defende her whelpes,
Hovers about, although shee cannot helpe.*

And speaking of the Bees when the swallowe commeth amongst them
Cant. 26.

*If you haue scene the honny-making bees,
Leaving their hieues, and going out in swarmes,
VVhen as their kings and maisters disagrees,
And they make campes in th' aire like men at armes;
Straight in amongst them all the Swallowe flees,
And eates and beates them all, vnto their harmes.*

And in the 27. Cant. talking of a Bull.

*Even as a Bull his loved heard that leaues
By his strong ri vall forced to be gonne,
Among the trees all clad with thickest leaues,
Hideth him selfe, and seekes to be alone.*

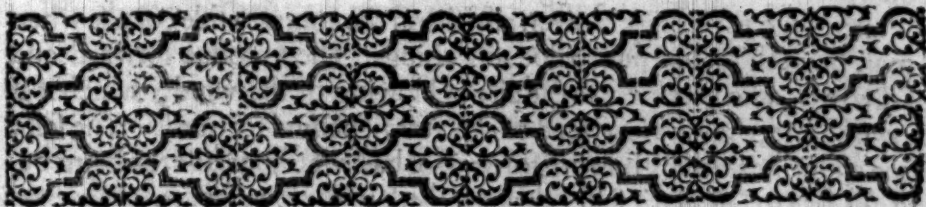
And in the 18. Cant. speaking of a Lyon.

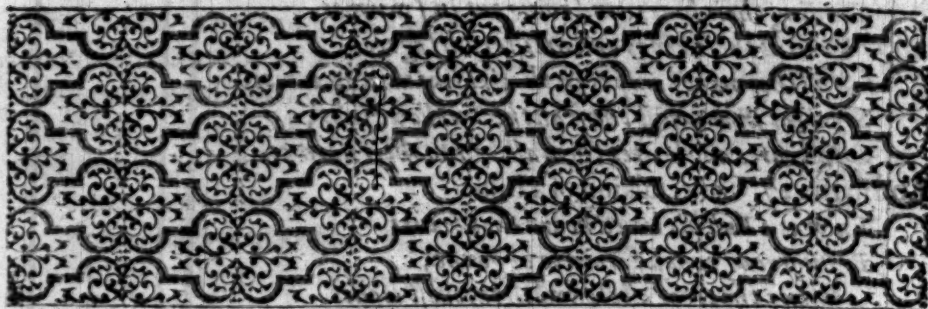
*Even as a Lyons whelpes that see a Bull
Are at the first of his great strength affraid;
But when they see their fire to teare and pull
His throat and sides, they runne their fire to aide,
And flie vppon his face and horned skull,
Till prostrate on the ground they haue him laide.*

These and such like examples are found in good Poets, whereby it will easily appeare, after what sorte the diuerse motions of liuing creatures should bee expressed, when we cannot come to draw them by the life. Only the reading of Poets, Historiographers, and other writers, will much help vs for the vnderstanding of the Natures and formes of living creatures; as also to know how to giue vnto eache his proper and dewe motion: so that wee shall not make any creature fighting with such a one as he is naturally affraide of, nor conquering him whome he cannot, nor keeping company with his naturall enemy; as making a Lyon standing still when he seeth the cocke, but rather to flie away from him; as also the Eagle at the sight of the Griffon. And so it may bee sayed of the rest, according vnto their kindes, loue, or hatred; strength or weakenesse; boldenesse or fearefullnesse.

Hh j.

OF





OF THE MOTIONS OF HAYRE.

CHAP. XXI.



LOoke how many waies a mans body may be mooved, as vpwards, downwards, on both sides, forwards and backwards, so many waies also is the haire moued, besides casting it selfe round. It must be turned vpwards, when you would represent one frighted at some fearful sight, or other great danger: Besides in such as are ill marked by nature, the lockes or plaine feakes of haire called *cow-lickes*, are made turning vpwardes.

Againe the haire is gathered together on high, and spread abroad, when a man is imagined to stand in some high place, where the wind may blowe vp from below, or some fire flaming may moue it, as we may see in those who are burned, how the flame reacheth vpwards. Haires turning downwards are those which being cast abroad fall vpon the shoulders, as in those who kembe and trim their long lockes; or naturallie as *Christ* and the Apostles vsed to weare theirs: and other also after the custome of the *Grecians*, *Hebrewes*, and *Persians*. In like sorte those which hang downe are also proper vnto poore folkes, beggers, and ruffins.

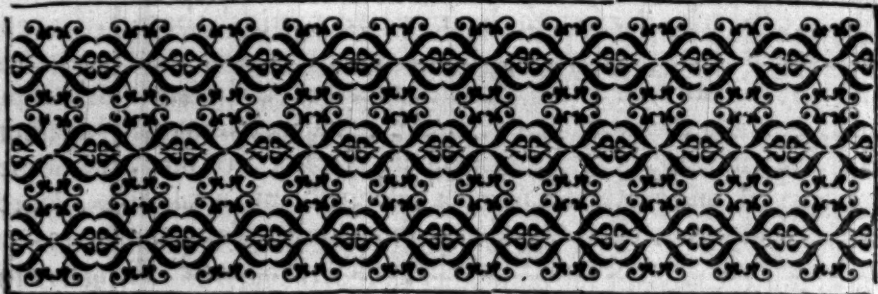
Those which flie on this side and on that, belong vnto those who are supposed to haue the wind blowing on one side, who carrying out their face in the aire, haue their haire blowne abroad on the contrary side; or else when a man boweth on one side to doe any thing. They moue forward and backwards, also in respect of the aire or blowing of the wind, which if it blowe before, they are scattered backwards, if behind forwards. The selfe same effect is caused by bowing forward or backward, because the haire being not able to sustaine it selfe, alwaies falleth to the lowest part.

VVherefore *Christes* hayre when he washed his Apostles feete, hunge
after

after this manner, as likewise *Mary Magdalen*, when shee lay a long at *Christ's* feet. Notwithstanding they lie forwards and backwards also, when one runneth; as in *Daphne* when shee runne awaie from *Apollo*: and in *Ab-salom* when he flew from his father. By the waie it is to bee observed, that *Christ's* hayre ought not to bee made as if it hung downe straite at length, nor yet that it may seeme very thin about the forehead, for that would argue often kembering, and smoothing, which *Christ* and his Apostles never vsed. But to come vnto the last motion of hayre, which is turning round or curling, I take it that it is of as manie sortes, as there are vses wherevnto it is applyed. For a Philosopher and a Divine in regard of their gravitie, ought to haue somewhat grosse and thicke lockes, as *Mi. Angelo* hath very well expressed in his *Moses*; the like may be donne in the bearde, if neede shall so require; which by this meanes will agree most iudiciouly with their actions, gravity of their calling, forme, apparrell, and yeares. In a strong man as *Hercules* they shoulde bee thicke, and well intangled together, and diversly inwrapped within each other, yet not verie fine, but something rugged, and grosse: for smalnes belongeth vnto weakelings. Poore, olde, and impotent folkes would haue them longe, thinne, and such as can hardly bee seene, like vnto one that is halfe bald; as *Saturne*. A *Signore* full of maiesty, as *Ioue*, (who ought somewhat to resemble the forme of *Christ*) ought to haue the curles of his hayre neither too longe, nor too shorte; but so well sorted, that they offende not in any particular: so that they bee neither like those of *Hercules*, nor of *Saturne*. Thinne lockes, and somewhat large and full, belongeth vnto children: as *Cupid*, and young *Virgins*. Lockes that are rough, wreathed &c. hanging rounde about the forehead belowe for ornament, are proper vnto valient and stoute men, as *Mars*. Hayre wantonly frizled, knit in knottes, and diversly trimmed vp in roubles beset with fethers, pearle, stones, &c. is most commonly vsed by notorious strumpets: and therefore the looking glasse was first dedicated vnto *Venus*, as a fit instrument for this purpose. Hayre somewhat scattred, and finely knitt vp together with a fillet or vaile, belongeth vnto the common sorte, and vnto wanderers; as *Diana* goddessse of hunting. Hayre without curles, and hanging out at length is proper to those which are young and weake. And so forth, all the other sortes of hayre differ according to their nature and effects. And here wee must take heede that wee giue not *Christes* hayre vnto *Mars*; but rather to *Iupiter*. By this rule you may proceede in painting beards. Whereof I will speake no more here, observing only this, that workemen ought to bestow much industry and arte in this point of hayre, for the increase of their iudgment herein.

But especially they must represent the lightes, lusters, and turninges vp; for hayre being of an vnctuous and oily nature doth shine more then the flesh, againe it should not be represented to be seene neere hand, but a far of, without the fine stroakes of a pencil, being highthened and lightned with such a singular quick grace; as all the chiefeest painters haue expressed in this point. As *Antonius da Correggio*, *Giorgione da Castello Franto*; *Ticiano*; *Raphael*; *Polidoro*; *Leonardus*, *Gaudentinus*, *Andreas del Sarto*, *Perino del Vaga*,

Rosso, Mazzolino, & Boccacino: & of Carvers such as haue imitated the manner of the ancient, as those carvers of Laocoon, M: Angelo, Donatellus, Baccio Bandinelli, Andreas, Iacobus Sansouinus, Pier da Vinci, Iohn Bologne, & Fontana: and in mettall singular Iames of Trezzo: and of cutters of printes diuine Al: Duer, Lucas of Holland, Marcus Antonius of Bologne, and Cornelius the Flemming.



OF THE MOTIONS OF ALL SORTES OF CLOTH.

CHAP. XXII.

THE motions of cloth, that is the foldes or plaits, ought to runne out every way like boughes from the stemme & body of the tree: and must be so made that one plait rise from another, as one bough or one streame of water issueth out from another; in such wise, that there be no part of the cloth wherein there appeare not some of these motions. Now these motions would be moderate, gentle, and free, without any interruptions, more to be admired for their grace and facility, then for affected paines and industry. And because all sortes of cloth haue their motions, aswel as bodies, it must needs be that they differ betweene themselves, according to the differences of the clothes themselves.

Wherefore; they must be more light in fine cloth as sarcenet, linnē, cipres &c. in which the plaits are small, rayfed vp, trembling, and as it were sweetely waving, somewhat puffed vp by extending & spreading themselves

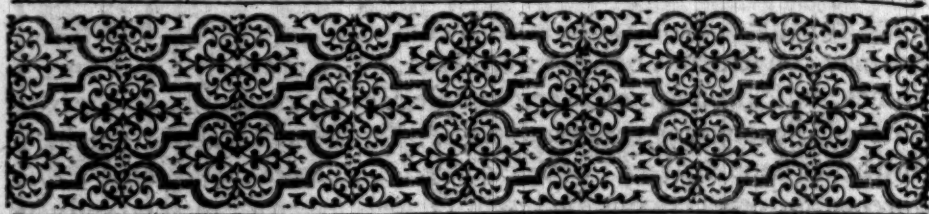
selues like a sayle, where the motion receaveth more strength by the wind; they doe also fall close vpon the bare skin, as appeareth plainly in contrie people, in whome you shall see their thinne cloathes streached vpon their bare skinne, on that side where the winde bloweth, and blowne vp on the contrary parte. The same falleth out in mantels, the loose ends of girdles, & garters. All which motions doe most fitly belong vnto the apparell of *Nymphes* and other goddeses, in respect of their lightnesse. Grosse & dull shadows are found in stiffe clothes, where the plaies are fewe and grosse, so that they are capable but of slow motion; & therefore they sinke downwards and can hardly fall close to the bare skin, by reason of their owne grossenesse which sustaineth them. And these motions doe chiefly appeare in cloth of golde, felt, thicke lether &c. in which the aire can haue litle force or none. Wherefore, the plaies haue their motion accordingly as they are handled and pressed by the wearer; as vnder the arme, & vnder the knee, by opening and stretching out the leg, & the arme, ever making grosse, hard, and stiffe folds, without al sleightnes or plyablenes, in such sort, that if a man may lay finer cloth vpon them, they wil easily beare it vp, without pressing downe.

Temperate motions, which are neither to grosse nor to sleight, are such as appeare in the folds of rash and other clothes of fine wooll, which therefore may conveniently bee mooved of the aire, and are ply able to a mans limmes, and so making most sweete and pleasant foldes, they follow the bare verie well, becomming verie nimble, and falling plyably about the loines. And hence haue *Raphaell*, *Mich: Angelo*, *Leonard*, *Gaudentius*, *Alb: Durerus*, and other famous Masters in Drapery, taken the method and way of giving the true motions vnto garments, as from the most perfit patterne for their generall vse in making the mantels of the Saints, pavilions or tents which are made with this kinde of drapery. Besides these, there are also other kinds of motions called turnings and crossings, which are proper vnto Damaskes, Tassaties, Sattens, cloth of golde &c. in which appeare folds crossing and breaking each other, by the diuers vertue of the drapery.

Whence the *Venetians* haue taken their manner of drapery; who make their folds much different from the sayed motions of *Raphaell* and the rest. Which indeede ought not to be vsed any where, saue in counterfets by the life; where it seemes they are not onely tollerable, but also very requisite. But in my iudgement they should not ordinarily bee vsed in Histories; and yet if occasion doe require, that they should be represented in any place, they ought not to bee done wholly, but onely somewhat imitated and resembled with a pretty touch and grace, in such sort that they may not fauour of an affected imitation of the naturall garments, without grace or order. VWhich is often vsed of many, with small reason (as I thinke.

There are also other motions, as of *Veluett* limber leather &c. all which differ one from an other; but I thinke these may suffice, without proceeding any farther in the discourse hereof: Only lett the paynter bee carefull and industrious, aswell herein as in the rest: insomuch as the excellency and perfection thereof dependeth aswell hereon as on the rest; because

these motions of garments come so neere the *life*, that it is evident, that they are able to make a picture seeme distorted and ilfavoured, procuring the scorne and laughter of the beholders. Such were some of those, which were vsed by our great Graundfathers some 200 yeares since, which seemed like rounde stickes or candels hanging downe. Which, some of our late workemen of good note have also vsed, making their motions too long, and drawne out by the foldes like vnto hanging canes, without any kinde of grace. Another defect in the drapery of olde pictures I finde, which is that they seeme to bee made like scales in some sort: which I thinke, they tooke from the imitation of the Models of men, clothed with paper. Which poynt afterwards attayned to high perfection, by the great industry of *Bramante*, and *Andreas Mantegna*, and was afterwarde reformed, and made much more absolute by *Albert Durer*, and *Lucas* of Holland.



OF THE MOTIONS OF TREES, AND ALL OTHER THINGS THAT ARE MOOVED.

CHAP. XXIII.



AS of all the motions of every thing which is mooved, ought to be expressed with iudgmēt, accordingly as they agree with the thing wherunto they are giuen; sometimes quicke, sometimes slow, sometimes moouable, sometimes not. And first of all in trees, when they are shaken of the wind, their smaler (& therefore more plyable) boughes, must be resembled with such an action, that they may more strike one against another, by yeelding and declyning from the part whence the wind bloweth, then the stiffer (& therefore slower) the body notwithstanding remaining stronge & stedfast. The boughes growing from thence, begin a little to bend, and the other

others which proceede from them a litle more, so that in the end they shew the same agility, in the leaues most of all. It is true that all trees haue not a like motion: for the Willowe mooveth and is shaken extreamely: the Pine-tree not at all, or very litle, & so forth of the rest according to their natures: but by the way we must note, that young and tender trees of body, begin first to mooue from the bottome of the body, shaking their boughes and leaues together. Herbes likewise, whether they beare flowers or fruits, haue trembling motions, according to the condition of the wind which bloweth them, and also accordingly as they are forced or oppressed of any thing, as for example; an eare of corne when a birde sittes feeding vppon it, which will not only make it bende, but even way it downe to the earth, as well observed that countrie fellow in Greece of a Painter, whether it were *Aristides* or *Pamphilus* I doe not well remember, who had Painted a birde vppon an eare of corne, without making the stalke bend a jot. In like sorte the motions of other vn sensible thinges, as quivering of fethers; of winges, and plumes: the wreathing of ropes, the knottes of bandes, flying of strawes, dust &c. must be expresseed according to the violence donne vnto them: to the ende there may none occasion be given vnto the meanest, to taxe and carpe at painters (otherwise most excellent) as not longe since fell out, in the worke of a good Carver; who, in the wronge side where hee had carved *Ms: Angelo*, made a blinde begger, led by a dogge tyed with a stringe about his necke, which seemed to be so streached, that it was as stiffe as a staffe, without any bowing: which gaue occasion to a waggish boy, to scoffe at it, saying; that if the dogge had strayned the stringe so harde, hee had either binne strangled, or not able to goe any farther. Which caused certaine painters which were with me, to breake out into an extreame laughter.

Note

Many such like blame-worthy motions may be found in pictures, which would not so easily escape the hands of painters, if in every thing they paint, they did consider, that it is their owne disgrace be it never so small, as the most diligent *Leonard*, and *Cesar Sestius* did: out of whose handes there never came any vnperfect peece of worke. For in the smallest hearbes, you shall finde their most true proportion, and naturall motion.

Albertus Durerus was no lesse carefull in this behalfe, as may sufficiently appeare by his printes and coloured tables, in which you shall finde the legitimate motions, euen vnto the smallest haire of the beard: as in that of the Duke of *Saxony*, which was also drawne againe by *Ticianus*: and afterwards in the haire of *S. Sebastianes* dog, in the print of the horses of *Sense* and *Death*, and in the great leaues of *Adam* and *Eue*.

The motions of the Sea must be otherwise expresseed, by representing the diuers agitations of the waters, as likewise in rivers, the flashings of the waters vppon boates and shippes, floating vp and downe on the waters; through the vncertainty of the surges, and the shippes resistance. We must also represent the motions of waters falling downe from an high place, but especially when they fall vppon some rocke or stones, where you shall see them spirting vp into the aire, and sprinkling all about.

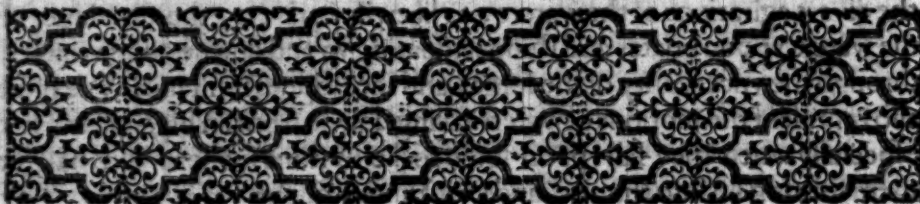
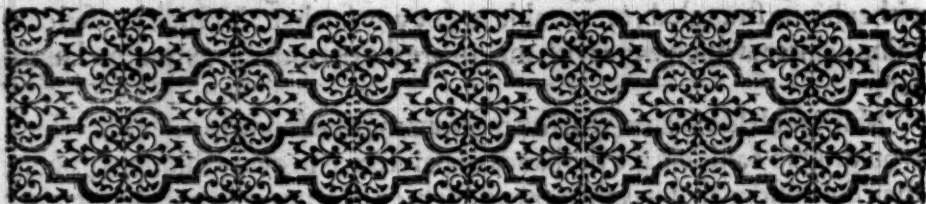
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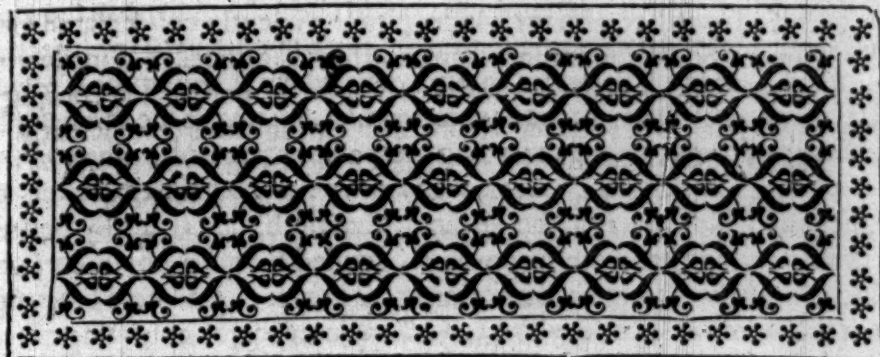
Cloudes

Cloudes also in the aire, require to haue their motions iudiciously exprest,
 now gathered together with the windes, now violently condensated into
 haile, thunder-boulttes, lightning, raine, and such like meteors. Finally you
 can make nothing, which requireth not his proper motions, according
 vnto which it ought to be represented. But having hitherto sufficiently
 (as I suppose) discoursed of these kindes of motions, I will
 heere shutte vp all, with the most hotte and vehement
 motions of the flaming fire; hastning towards an
 end as that doth naturally, although it be di-
 versly stirred & blowne with the wind,
 wherby notwithstanding gathe-
 ring more force, it is aug-
 mented and in-
 creased.

(*)

The ende of the Second Booke.





THE
THIRD BOOKE
 TREATING OF COLOUR
 BY IO: PAVLVS LOMATIVS
 PAINTER OF MILANE.

(* * *)

*

Of the vertue of Colour.

CHAP. I.

(* * * * *)



T is manifest, that all those thinges which are first proportionably drawne, and then artificially coloured, will beare the true and naturall resemblance of the *Life*, by expressing all the actions and gestures thereof. Infomuch that one dogge, seeing another painted, will barke at him, as it were prouoking him to fight: because he taketh him to be aliue, by the bare appearance, as if he sawe himselfe in a glasse. An example whereof we haue in a dogge, which defaced one painted by *Gaudentinus*, in a table of *Christ* carrying the crosse at *Canobium*. We reade how Birdes haue flowne at other artificiall ones; as the Partridges, which
 due

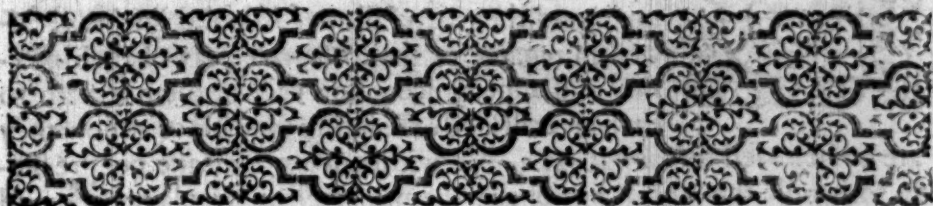
flewe at those which *Parrhasius* had painted vpon a columnne at *Rhodes*. It is reported that there was a certaine Dragon, so naturally drawne in the *Triumvirate* in *Rome*, that hee made the birdes leaue singing. Howbeit that picture in *Claudius Theater* was more strang, where (they say) the Crowes were openly deceiued with the counterfeit tiles, offering to flie through the painted windowes, to the exceeding great admiration and laughter of the spectators. The story of *Zenxes* is well knowne, who painted clusters of grapes on a table so liuely in the Theater, that the birdes flying by pecked at them; though hee were afterwards beguiled himselfe, by a curtaine which *Parrhasius* painted in emulation of his grapes. And here I may not omit that admirable horse, which *Apelles* painted for the confuting of certaine painters who contended with him: which as soone as the liue horses sawe, they straight began to neigh, wince, and flinge with their heeles, provoking it to fight. Who afterwards painted that admirable *Alexander* with lightning in his hand, which he set of so stoutely, as if it had bin truly imbossed; there are yet remayning in *Transfeyero* in *Rome*, certayne Children done by the hand of *Balthasar of Siena*, which so perfectly seeme to be made in *Stucco*, that they haue deceaved even diuers good Painters.

All which examples, and the like mentioned by writers to this purpose may easily be admitted for true; since *Andreas Mantegna* of our time, deluded his maister with a flie, which he had drawne vppon the cielid of a Lyon: and an other late workeman, provoked a true Parret to prattle, at the sight of one which he had most naturallie counterfeited. Besides it is well knowne, that *Bramantinus* represented a Servant in *porta Vercellina* in *Milane*, so neere the life, that the Horses never left kicking at it; til there was noe shape of a man left. Againe, *Barnazano* an excellent Landskip-worker counterfeited Strawberies so liuelie vppon a wal in a Landskip, that the Peacockes (supposing them to bee naturall) pecked at them. Who likewise (in a table donne by *Cesar Sestius* where hee had painted Landskipes) drew certaine birdes sitting vppon the hearbes with such arte, that the table being set abroad in the sunne, other birds came flying about them, taking them for liue birdes. This table is now to be seene with *Vicont Prospero* a Knight of Millan and a great scholler. Howbeit it may seeme frivolous to stand vppon these meaner wonders, insomuch as this Arte of Colouring affordeth farre greater: beeing able to represent the true difference betweene all liuing creatures, whether they bee beastes, birdes, or fishes: distinguishing moreouer men of all countries and conditions; by most significantly expressing all the passions of their mindes, and almost the very voyce it selfe. Soe meere a nothing is the most naturall counterfeiting of each seuerall complexion. Touching the Elements, it can resemble the flashings of the light, the fyre, aire, water, fountaines, cloudes, lightnings, thunder, stormes, and whatsoeuer else is any way capeable of the vertue of Colour; which I will ouerslippe, concluding, that the vertue thereof is so mightie, that there is no bodilie creature, but may bee most liuelie expressed thereby.

Which prerogatiue of this part of painting, is (in my iudgement) the greatest

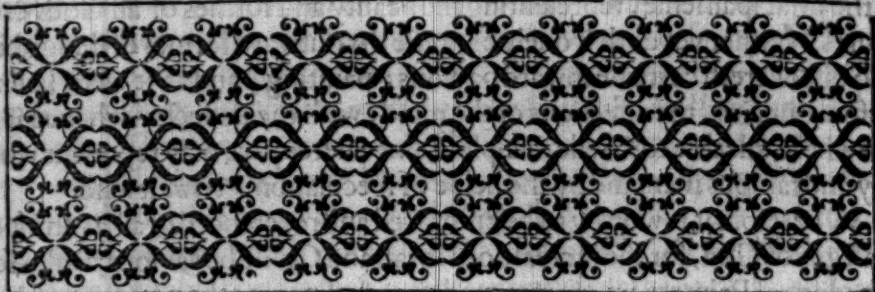
greatest glory that may befall any Arte: being moreouer herein superior vnto all other artes, insomuch as it worketh by the helpe of the *Eie*, which is the principall sense, representing the beauty and formes of all Gods creatures. Neither yet doth it onely expresse the outward formes of things; but also discovereth certaine inward passions; painting, and as it were laying before our eies, the affections of the mind, with their effects: whence it is likewise available to Civile discipline; since hereby we may represent worthy and famous men, and by the helpe of speculation, *Vertue* it selfe.

W herefore it is worthy to be embraced and revered of all, as an especiall gift of God, for the increafe of Morall and Civile behaviour, as also for the glory of Painters, whose rare workes make knowne the power and force of the Arte, which is so manifold, that it is a rule and direction to all other arts, insomuch as it ministreth them examples of faire and beautifull workes. Which could neuer be donne without the helpe thereof: as may appeare by such workes, as were done about the times, when this worthy arte laie buried. Whence we are admonished to be thankfull to God for the restauration thereof, by bestowing the perfect knowledge of divers parts thereof, vpon sundrie of those worthy Maisters, which I haue before mentioned; who haue made it no lesse famous, then those other most ancient and renowned workemen.



OF





OF THE NECESSITY OF COLOVRING.

CHAP. II.



BECAUSE it is now high time, to put that draught in colours, which I haue hitherto talked of (that so the picture may growe to the better perfection) my purpose is in this present booke, to intreate of colours, and their naturall concorde and discorde; as well in regarde of their *Matter*, as of their *mixture* and appearance, how each of them serueth to each severall kind of Painting; and last of all how they are to bee vsed for *carnations*. Notwithstanding I meane not precisely to handle them all, but onelie the principall, for plainenesse and brevity sake. And in these I will touch their most important effectes and mixtures, not striving to shewe in what partes of the earth all the naturall colours growe; or of what matters the artificiall are made, as litle appertayning to our purpose. And because the quantities of their Mixtures are so infinite in number, that they can hardly be knowne, I will mention onely certaine of the chiefe, by whose example we shall be directed vnto the rest.

VVhere (by the waie) wee are to vnderstand, that this parte of Painting, is of smale value without the rest. So that where they shall all concurre together, they will adde a marvailous grace to thinges, by expressing the whole force, purpose, and designement of excellent Painters; free from that confusion of colours, which (with griefe) wee daylie see in the workes of rude and vnskillfull workemen.

Now concerning the necessity of colouring (which is my chiefeft purpose

purpose in this chapter :) surely without it painting can in no sorte attaine to perfection : insomuch as it addeth a kinde of true spirite and life ; to all such thinges as are first artificially dravne ; vvhich receaue so much the more grace and perfection , by howe much the more neatelie they bee coloured . For by the helpe of colours thus indicioullie disposed , the eyes of those mournefull countenances (mentioned in the former booke of *Motions*) vvill looke pale , of fooles vvanne and voide of al bloud , of angrie folkes fierie , and of such as weepe blackish ; The like differences vvill appeere in hearbes , plantes , fruites , living creatures , stones garmentes , hayre &c. If vvee thall giue each of them their proper colours , dravne partlie from Nature and partly from conceipt . All which precepts together vvith those which followe , will inable vs to counterfeit all thinges most properlie , as the Sun-beames , the starres , the night and dawning of the daie , thunder , lightning , clouds , comets , the euening , faire wether , windes , tempest at sea , and whatsoever else beeing first delineated by the Painter , requireth the iudicious perfections of colours , in vvich the exacte skill of *Heightninges* and *Deepeninges* , *Lightninges* and *shaddowes* dependeth .

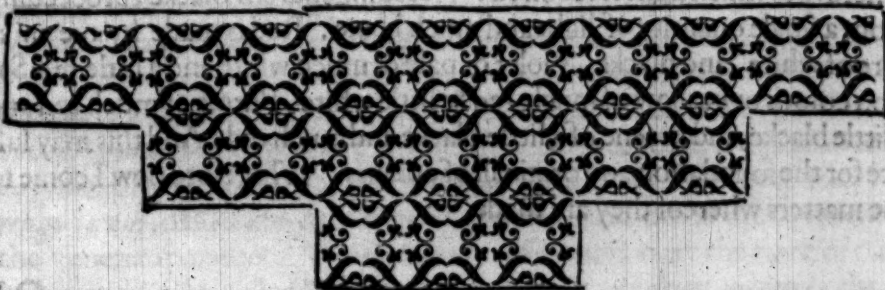
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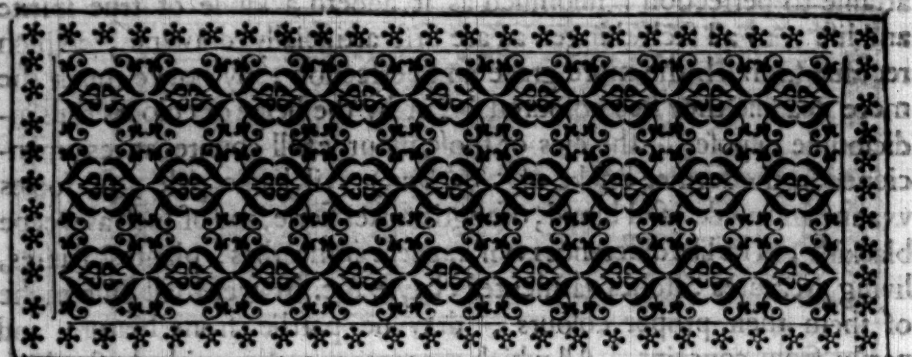
CHAP. III.



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THE





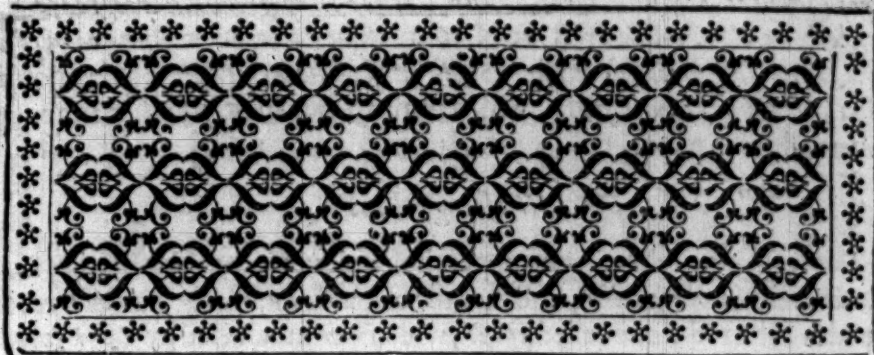
THE DEFINITION OF COLOUR:
 HOW MANY KINDES THEREOF
 THERE BEE: AND WHENCE
 THEY ARE CAUSED.

CHAP. III.



ARISTOTLE defineth Colour to be, a *visible qualitie limited & bounded in the surface or extremity of a darke body, which before it be lightned, is visible onely in possibility; & by the benefit of the light may be actually seene.* So that colour is caused by the light in a darke or thick body, by the mutuall working of the first qualities. Now there be 7 sortes of simple colours, from which all the rest arise. Of these 2 are extreames, as *white & Blacke*; and 5 middle, as *light yeallow, redde, purple, Blewe and Greene.*

Now concerning the generation of colours, Colde produceth white, wherevnto much light is required. Heate ingendreth Blacke, proceeding from a smale quantity of light and much heate. Red is made by the mixture of white, and blacke. Violet or pale of much white and a little red; Saffron colour or yeallow of much red & little white. Purple of much red and a little blacke, and greene of a little blacke and much red. And this may suffice for the foundation and originall of colours. Wherefore now I come to the matters whereof they are made.



OF THE MATTERS OF COLOURS.

CHAP. III.



THE Matters of all such colours as are in generall vse with vs now a daies, are for the most part, knowne. And first the matters of *whites* are *gypsum*, *Ceruse*, *VWhite*, *white-lead* and the pouder of white marble. And here by the way I wil discover a rare secret, which wil cause the colours in *Frisco* to continue as faire as if they were laid while the chalke is fresh: namely the white of an egge beaten very thin and mixed with your colours as occasion shall serue: the purest and fayrest whereof being strained very thin, serveth to make a good carnation in distemper. The matters of *yeallowe*, are the *yeallowe* of the *Flaunders* fornace and of *Almany*, commonly called *masticot* and *generall*. They which make *blewe* are the *ultramarine* *Blewes*, and that of *Hongary*, and also *Smaltes*, of which that of *Flanders*, is counted the best. They which make *Greenes*; are *greene bize*, *Verdigrease*, *ver. Greenes*, *detto* called holy, inclining towards a *yeallow* (which with vs is called *pinke*) *verditer*, and *verde de barildo*. * *Morello di ferro*; and *di sale*, doe make a *Morello* (which colour is either bay or murrie) and so doth *burnt Vitrioll*, *Cilestro* or *sad azure*, and *darke indico*. *Reddes* are made of the 2 *cynnabars* *Reddes*, called *Vermilions* Natural and Artificial, and of the red earth called *Maioli*. *Sanguine*, *sa*, otherwise *browne of spaine*. *Sanguine* is made of all sortes of *Lake*. O- *Orenge* *renge-tawny*, of *Redlead*, or *burnt Orpiment*. And this is the *Alchymy* of *tawnie*. the Venetian painters. The shaddowes of carnation are the earth of *Cam* *Shaddowes* *pania*, and *Vmber* called *Falsalo*, *burnt verditer*, *aspaltum*, *mummiæ* &c. finally *Blacks* are made of *burnt Ivory*, the shels of *almondes* *burnt*, *ballblacke*, *Blackes*, *Lampe-blacke*; and *blacke* made of a kind of rubbish called *blacke earth*.

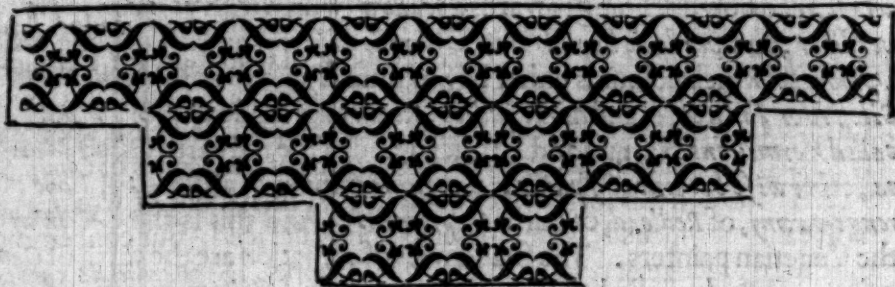
Of all which colours these are Artificiall: the made *Vermilion*, the 3. yeal-
lowes, *smaltes*, *red-lead*, *lakes*, *Indico*, *Ceruse*, *holy-greene*, *verdigrease*, and
verde de barildo. All the rest are Naturall (saue certaine washing colours) as
inke, *turnesoll*, *past a spinzaaurivo*, *saffron*, *bole-armoniacke* to lay goulde
with, *Oker burnt*, and *soote*, which is much vsed in drie workes either vp-
pon a wal, or on paper.

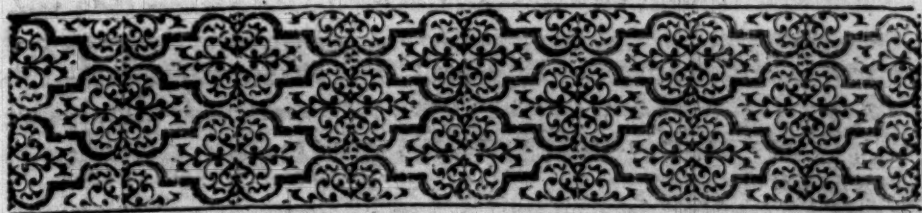
Washing colours.

For washing or drawing on paper these colours serue. For Blackes *inke*,
blacke-lead, *blacke-chalke*, and the cole of a *willowe*, or *dogge-wood tree*: for
Reddes, the red-stone called *apisso*, which was much vsed by *Le: Vincent*;
and for Whites, *white-lead* or *Ceruse*. And so I proceede, to note what
agreement everie one of these colours haue with each kinde of Pain-
ting.

* **M**Y author seemeth haue, so put *Morello* for a *Murrie* or darke blew colour; which we thinke
might bee so understood, if hee did not for the most part, ioyne *morello di ferro* and *morello di*
sale together. For either the finders of the smithes forge, or the scales which flie of in beating the red hot iron
vpon the anuill, being grounde, doe make a darke blew colour. But as for *morello di sale*, it must needs
be the rust of salte, called *flos salis*, whereof *Mathiolus* l. 5. c. 88. vpon *Dioscorides* writing saith, that
it is of a saffron colour, in these words: There is a reddish colour like vnto rust digged out of the German
salt-mines, much desired of the Painters, which peraduenture is, ipse *flos salis*: the flower it selfe of
salt, for it is like it in colour and taste, and is commonly called *Morello di sale*. Wherefore I ra-
ther thinke that it is the Rust of iron, and the Rust of salte, making naturally a Bay colour: for which cause I
haue still translated them the Rust of iron and salte: though in some places they agree not in colour as they are
named in the mixture. So that I imagine there is some error crept into the booke, which by mine owne paines
I cannot yet finde, nor by my conference with many good Painters and Chymistes.

WHAT





WHAT SORTS OF COLOURS AGREE WITH EACH KIND OF PAINTING.

CHAP. V.



BECAUSE some colours cannot be wrought in all the 3 kinds of painting, as in *Frisco* which is done upon fresh chalke, *Oile* worke, and *Distemper* but they will die, I meane therefore to distinguish the, as they agree with each of them severally. And first of all concerning *Frisco* for whites, drie white is used, & the *morello of salt. Of light yeallowes, that of the furnace of *Flanders* & *oker*. Of *Bleues*, *smalt*, the greater part of *Azures*, specially the *ultramarine*. Of *Greene*s, *greene bize*, & *verditer*. Of *murries* that of iron. Of *Reddes* *maiolica*. For shadowes of carnation, *falsalo*, and the earth of *Campania*. For *blackes*, the *balle-blacke; and blacke earth.

Colours for Oyle.

These colours are to be used in *Oile*; of whites *whitelead*; of yeallowes all sorts, where *Orpigment* is to be mixed with the * powder of glasse. Of *Bleues* all the *azures*, & some kind of *smalts*. Of *Greene*s, *Verdigrease*, & *pinke; of *Murries*, that of iron, *skiecolour*, & *Indico*. Of *Reds* all sorts; of *Sanguine*, all lakes. of *Orenge-tawny red lead*, and *burnt orpigment*. Of shadowes all that are named. And of *Blackes* all sortes.

Colours for Distemper.

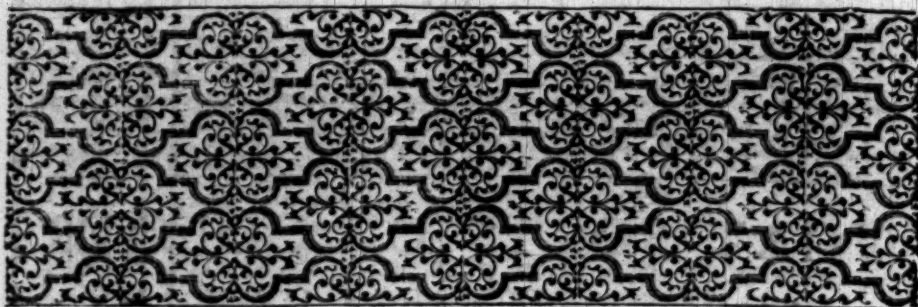
Now for *Distemper*, *Drie worke* and *washing* all colours may be used. And here I wil not conceale another conceited kinde of working with *Pastilles*, which are roules with sharpe points made of colours, first ground into powder, a matter of no great difficulty to doe, whose especiallest use is upon paper; & was much used by *Le: Vincent*, who wrought the heades of *Christ* & the 12. Apostles, in this sort most exquisitely. Which kinde of worke as it is most easily and speedily done, so is it as lightly defaced. But concerning the artificial practise of colours in all sortes of works, *Bernardus de campo Cremonensi* hath written a large & learned treatise, whose industrious works shew his great knowledge in the true practise thereof.

The colours
to be used in
Frisco.
* There is a white
morello of salt.
Mathioli upon
the b. 1. c. 88. of
Dios.

* *Nero di balla*
& *di scaglia*.

* For a drier,
* *Verde sano*.

Drie working
with *Pastilles*.



OF THE NATVRAL AGREEMENT
AND DISAGREEMENT BETWEENE
THE COLOURS.

CHAP. VI.



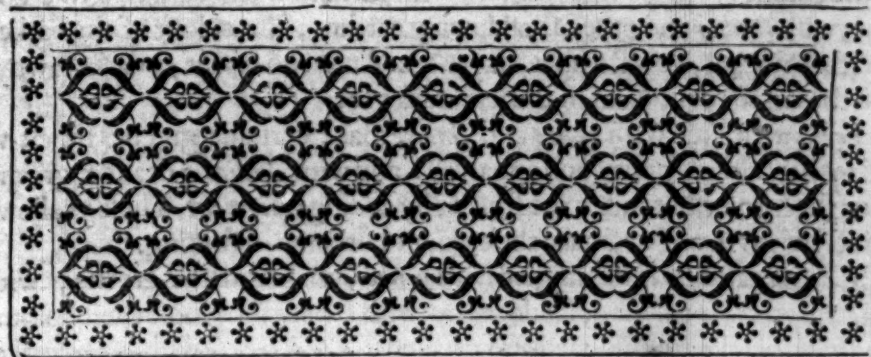
HERE is moreover a naturall concord & discord betweene the colours theſelues; inſomuch, that if ſome colours be mixed together, they wil preſently deſtroy each other. Which is ſeene in our daily experience. For *Gypſum* agreeth with all colours except *verdigreafe*, and ſo doth *Ceruſſe*, ſaue that it is an enemy to *drie white*, which likewiſe agreeth only with the powder of marble, and all yeallowes, ſaue that of *Almany*.

Orpigment and *Vitrioll* agree with *azures*, *ſmalts*, *greene azur*, *verditer*, *ruſt of iron*, *browne of Spaine*, *ſaſſalo*, the earth of *Campania*, *cole*, & *blacked earth*: but is an enemy to * *graine* and the reſt. *Orpigment* is enemy to all ſaue *gypſum*, *oker*, *azures*, *ſmaltes*, *greene bize*, *verditer*, *ruſt of iron*, *browne of Spaine*, and *lake*. *Oker* agreeth with all: and ſo doth *yeallow of Almany*, except with *drie white*. *Orpigment* and *vitrioll* are friendes to *azures*, and *ſmalts*, which accord with all. *Verdigreafe* admitteth any, except *orpigment*, *gypſum*, *drie white*, *powder of marble*, *greene of barildo*, *vermilion* and *red lead*: *Greene bize* withall, except *verdigreafe*. *Verdetto* will indure any, ſaue *Orpigment*: *Verditer* liketh all, and ſo doth *morello*. *Indico* is an enemy to *drie white*; but a friend to all beſides. The artificiall *vermilion*, agreeth not with *chalke*, *verdigreafe* and *orpigment*: * *maiolica* and *red lead* agree with all, ſaue that *red lead* diſagreeth with *verdigreafe*, *drie white* or *pigment* & *verdetto*. *Vmbers* accord with all; and ſo doe *blackes*, ſaue *burnt Ivory*, and *lamp-blackes*, which ſerue for *oyle*. The other concord and diſcord betweene colours, I omit as being of ſmall moment.

Graine.

* *Browne of Spaine.*

WHAT



WHAT MIDDLE COLOURS A-
RISE FROM THE DIVERS MIX-
TURES OF THE SIMPLES.

CHAP. VII.



Y meaning is not to speake of the mixtures of colours as they concerne each kinde of worke particularly, but onely of those which belong vnto Oyle. Because from these you may draw the observation for the other sorts of worke; by mixing such colours as agree with that manner of worke you haue in hand. As in *Frisco* you must vse drie white in steede of white lead in oyle. Nei-ther will I stand to limite out the precise quantitie of

the colours to be mixed: becaule *mixture being onelie a confusion of diuers matters together*, may be vnderstood by the example of other things mixed together; the exact quantities whereof practise will best learne vs: Iudging it more necessarie, to shew what colours serue for the true expres- sing of all naturall things.

First then white lead mixed with yeallow oker, maketh a pale straw colour; & by adding thereto a little yeallow, it maketh the lightes of *Aberne hayre*, much like boxe. With *Azure* it maketh *skiecolour*, and likewise with *smalt*: though different: with *Verdigrease* the colours of all leaues and herbes, as the willowe, the olive and such like dead greenes; but much sweeter and with more variety, by putting thereto a little *Pinke*. VVhite mixed with *Pinke*, maketh a yeallowe like vnto *Generall*.

And in *Frisco* being mixed vwith drie white, it prooues very beautifull. vvhich was the invention of *Perino dell Vaga*. VVhite with the rust of iron makes the *Aggate colour*. And with *Indico* *skiecolour*, and the colour of

the *Saphire*, *Iacinth*, and *Turkey* though somewhat faint. With *Vermilion* on the colour of vnripe strawburies; with carnation the damaske rose colour; with *Vmber* and other shadding earthes, the colour of the barks of trees, blockes, wood, stones, hayre &c. And with *blacke*, a darke tawny, and the colour of smoake, in the second degree.

Yeallowe mixed with *azure* and *smalte* make certaine greenes much used in the Landskippes, and apparrell: and with *Indico* a deadder greene then the former; but much the fresher by adding *orpiment*. These yeallows mixed with *Vermilion*, make the colour of fire, and of shining.

Azures and *smaltes* mingled with *pinke*, make a darke greene, with lake the peacocke colour or sadde *murry*; with *Vmber* they loose their colour, and with *blacke* are darkened and decaied. *Verdigrease* with *pinke* makes a very fresh greene, something towards a yeallowe: with *Indico* a darke tawny. With *Vmber* it decayeth, and with *blacke* it is darkened. *Indico* with *Lake* makes a sadde Peacocke colour; with *blacke* and lake the colour of iron, silver, glasse, Christall, tin &c. especially being mixed with balle *blacke*. *Azure* hath the same effect with *Indico*.

Vermilion and lake make the colour of ripe strawburies, roses, redlippes, rubies, bloud and skarlet; the same mixtures with *white*, make the colour of red cheekes, of faire carnation and damaske roses.

Vermilion and *blacke* makes the colour of burnt oker. *Lake* and red lead, make the colour of *Vermilion*, and sweeten *umber* in the shaddowe of carnation, and mingled with *azure* they make the colour of dry roses or purple. *Azures*, *smaltes*, or *Indico*, with lake and *blacke* make the colour of blacke velvet; and by adding *white*, the lightning or lights of ashe-colour velvet and *sattens*. *Oker* with lake *vermilion* and *blacke* make a tawny; and are lightned with *white*; and by putting in steede of *blacke* a little *umber*, and in steede of *vermilion* and *blacke*, burnt oker, may likewise bee lightned; but without *Vmber* make a colour more freshe and crimsonlike.

Yeallow and *vermilion* make an orange-tawny like red lead.

Oker, browne of Spaine, and *blacke* make a colour like *Vmber*.

All which mixtures are lightned and diverslie varied accordinglie as they are mixed with *white* more or lesse. VVhence arise sundrie medlies in Landskippes as hilles, and trees; where *cerusse* is mixed with *pinke* and *azure*.

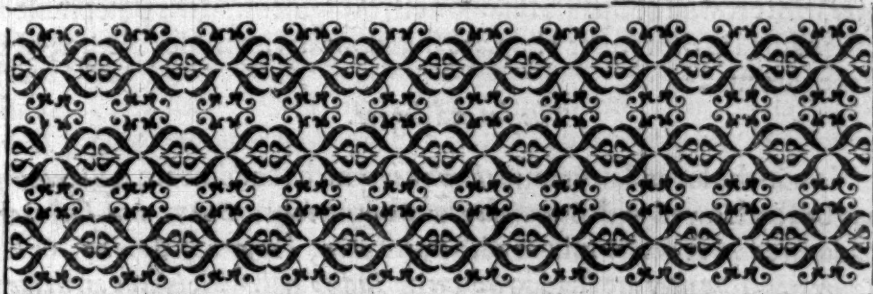
Lake and *azure* make the violet and columbeane colour, and besides a sad *murrie*, and the smale wrinkles in apparrell, especially *Sattens*, the like it doth with *Indico*.

Verdigrease and *pinke* make the greene fieldes, Smaragds, and garments of like colour: it lightneth all darke colours, and maketh the luster of Diamonds, glasse, armour &c. Besides it lightneth all bodies of what colour soever, according to their degrees.

VWhite mixed with *blacke*, *Vmber*, lake and *Indico*, make a light ashe-colour; with *Vmber* and *blacke* the *sariccio*; with oker and browne of Spaine the toppes of hilles and rockes scorched with the sunne; and with yeallowe and

and *Vermilion* the light of the flame. *Yeallowe* lightneth the fire being mixed with diuers colours.

And these are all the principall mixtures of colours; from the consideration whereof, we may draw all the rest: wherefore they ought to be made familiar vnto vs in all the other kinds of worke.



OF THE AGREEMENT OF
LIGHT AND DARKE COLOURS
WITH EACH OTHER.

CHAP. VIII.



MOREOVER it behooueth a Painter to know, how one colour will shaddow and lighten an other: to the ende, that whensoever he would make a coloured garment, the light and darke colours may yeelde a sweete concord, which is neglected by them who in *yeallow* cloth vse red shaddowes; or in *white* blewish, red or other colours, which haue no affinity therewith.

White.

It is therefore to be observed, that white agreeth onely with blacke, neither can it bee shaddowed with any other colour then that, inso much as they are both extreames.

Yeallowe.

The best shaddow for generall *Yeallowe* and *Orpiment* is *Oker*, but the yeallowe of *Almay* being fadder then this, must bee shaddowed with a fadder *Oker*.

Blwe

Blewe.

Azures and *smaltes* shaddow those skiecolours, which are made of them and white mixed together.

Greene.

Verdigrease shaddoweth those mixtures which are made of it and white.

Pinke and the *Rust of Iron*, *morello di sale*, and *indico*, shaddowe all such mixtures as are made of them: and so doe *Vermilion*, and *browne of Spaine*. *Lake* with browne of Spaine shaddoweth orpiment: Al the other mixt colours named in the former chap. are shaddowed with those colours, whereof they are made.

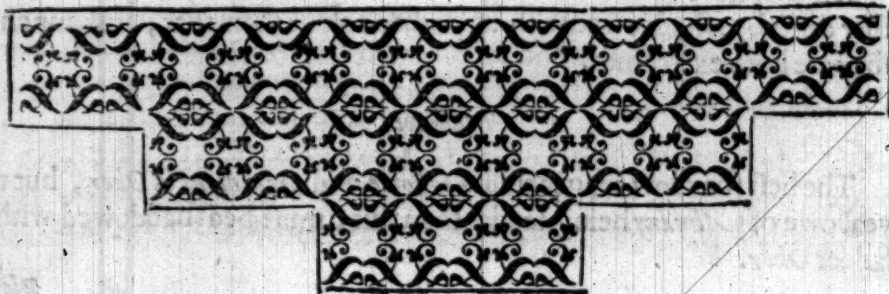
The second degree.

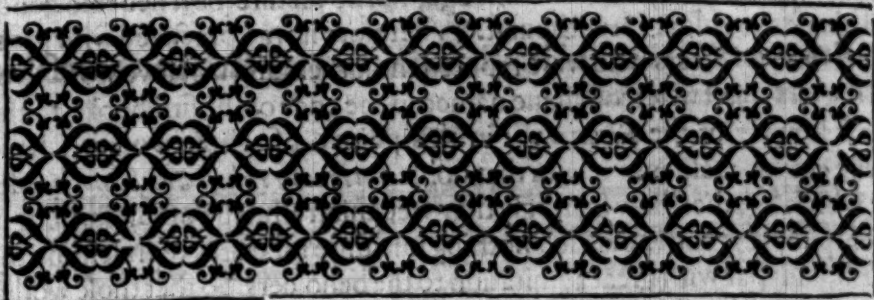
Now in the second degree, *yeallow oker* which shaddoweth light *yeallow*, may be shaddowed with burnt *oker* and burnt *lake*. *Burnt and sad oker* is shaddowed with *umber* mixed with burnt *oker*, *browne of Spaine*, or *lake*. *Azures* and *Smaltes* are shaddowed with *indico*, and with *blacke* and *lake* together. *Verdigrease* with *blacke* and *indico*. *Pinke* with *Vmber*, the *Rust of iron*, *morello di sale*, and *blacke*. *Vermilion* with *lake*, burnt *oker*, or it selfe mixed with *blacke*.

The third degree.

In the third degree, *blacke* and *lake* shaddow true *yeallow*: for the *sadde* is shaddowed with *blacke*: in like manner *umber* and burnt *oker* are shaddowed with *blacke*. *Lake* shaddoweth all the mixtures of it and *white*. The like of *vermilion*. Finally *umber* shaddoweth all colours cleerer then it selfe: wherein we must euer haue regard to their dimnesse and freshnesse, as generally in all other colours, respecting the qualities of the lightning and shaddowing colours, that so we may fitly sute them with the ingredients of the true middle colour, which they lighten and shaddow.

OF





OF THE TRANSPARANT CO.
LOURS, AND HOW THEY
ARE WROUGHT.

CHAP. IX.

BECAUSE there be some Transparent colours as *Lake*, *Verdigrease*, and *verdiser* which are naturally so thin and bodilesse, that they cannot be wrought; it is therefore requisite, that I say somethinge concerning the manner how they are to be wrought. The Oile Painters vse these colours to counterfeit all cleere transparent bodies, as *Carbuncles*, *Rubies* &c. which being first grossly wrought with counterfeit mixtures of dead colours voide of transpencie and brightnes, are afterwards laxeered over with simple, pure and cleane lake, which doth most artificially represent those lightes and shaddowes, which in truth are not there, making them seeme as if they were covered ouer with burning glasse, whereby they doe most neerely resemble the life. Now this cannot be done in *Frisco*, where the lightes and shaddowes are given onely by the stroakes of the draught. After the same order, *verdigrease* and *verdiser* giue the lusters and transpencie to *Smaragdes* and the like transparent matters.

These colours are likewise vsed to giue the lusters and shinings of fattens and filkes being altered from their naturall colours, when they are wrought vpon the abottered or grossly layed colours, which custome hath so prevailed with many, that respecting onely vaine shewes, without any regard of the precepts of arte, they vse it not onely in the aboue named apparrels, but also in drapery of contrary stufes, which in no sort require the Luster of filkes. Insomuch that now a daies they will make no cloth of pure mixture like vnto wollen, or linnen, but they lighten it cleane ouer with these shining colours. Whence it may truely be saied that the arte of Painting in
respect

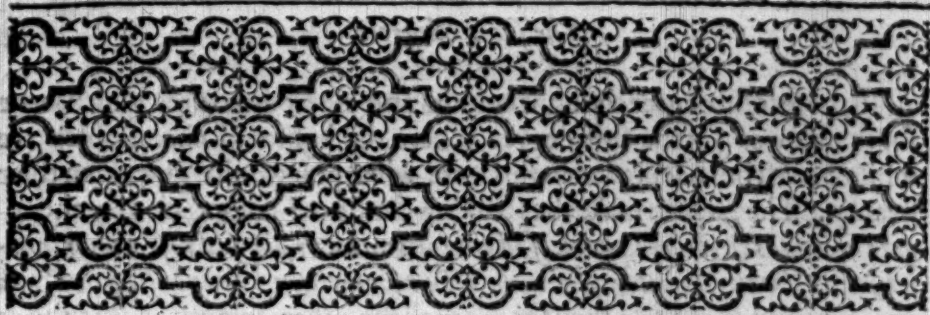
respect of the point of colouring is corrupted, insomuch as this shining of picture is so much esteemed in this age, that no picture (be it neuer so good) wil please the vulgar eie without it. Wherefore it was practized with great discretion; by diuers who were reputed the fathers and first inventors hereof: the worthiest whereof I haue named in the ende of the first booke, to the great honour of the *Flemmings* in this point: of whose workes I haue seene certaine tables in oile, in that noble antiquary *Iulius Calistanos* house, by which I gather, how sparingly they vsed this freshnesse of shining. For in these pictures, you should see nothing but pure mixtures representing the truth, and that with great admiration to the beholders. So that those workemen deserved no small commendation; namely *Gill: Mostardo*, *Pier: Bruggill*, *James Gremaldo*, *Franciscus Elorus*, and *Martine Hemskerke*.

But to the purpose, we ought moreover to propose to our selues the examples of the life, marking whether therein we finde this vanity of affected flourish, which appeeres in diuers excellent workes, of such as haue carefully imitated it when occasion served, and omitted it againe, when the matter required it not, to the ende they might not confound their delineation therewith; as may appeare by the workes of the aboue named Painters, who were euer the greatest enemies to this corruption, truely so called, because besides that the true vertue of the arte is not shewed, there are oftentimes diuers grosse errors committed, insomuch as it hath bin vsed not onely in the garments of the Saints, but euen of *Christ* himselfe, and our Lady, by representing them in glittering and lasciuious attire which they neuer vsed.

But to the matter, there are other transparent colours, which are wrought vpon the grosser groundes, to giue them their due lusters. For *aspaltum* giueth the luster of the aburne and chestnut coloured haire; and so doth vmbre finely mixed with lake: and were much vsed by *Le: Vincent*, *Ra: Urbine*, *Caspar Sesto*, *Andreas de Sarto*, and many others, who had a very sweete and delicate handling, as *Anto: de Coreggio*, *Tirianus*, *Gaudentius*, and *Boecacino*, who was speciall good in colours, and very ingenious in his draught, as appeeres by his workes in *Cremona* his countrie and other places, especially in *velvet*, *tustaffatie*, and *damaske*, mixing them with diuers colours agreeable to the natures thereof.

OF





OF THE ORDER OF MAKING CHAVNGEABLES.

(CHAP. X.)



HEREAS this flourishing beauty (not only of the meere and intire colours, but also of such *Changeables* as are taken frō the brightnes of stones) hath proceeded thus farre, I may not omitte the handling thereof: not because I approue of such as vse them otherwise then they shoulde, but to the intente they may bee wrought in their due places, as in bright garmentes appertaining to the Nymphes of the meddowes, riuers, groues &c: as also to certaine *Angels* whose vestures haue reflexions like to the Raine-bow. Now this is very delightfome to the beholder, and is called the order of making *Changeables*, which are chiefly stuffes of filke, whose lightes are of one colour, and their shaddowes of an other; which variety giueth the last and perfectest grace and sweetnes to pictures. And because for the bringing of them to the better perfection, there is a certaine order required in the making of them, I purpose to set downe certaine generall rules, from whence all the orders of making them may bee drawne, according to their three degrees. In the first whereof simple *white* alone is vsed for the light; In the second light *yeallowes* and seueral mixtures of *White*, together with all other colours of like brightnesse. In the thirde degree, all those colours which are shaddowed with the last shadow saue one, and blacke.

The first degree.

Wherefore, in the first degree *White* may be shaddowed with *faint yellow*, *skie-colour*, *light greene*, *pinke mixed*, the *light aggate colour*, *light blew*, *carnation*, *violet*, *light purple*, *light sawny*, *ash-colour*, *flame colour*, and *light ash-colour*.

Xk j.

The

THE THIRD BOOKE

The second degree.

In the second degree the light colours and cleere mixtures which serue for shaddowes (in the first degree where the lightes of changeables are white) must be shaddowed in this sorte when you woulde giue them their beauty. They which make the shaddow for Straw-colour, are *oker*, the *aggate* colour, *skie-colour*, *purple*, *sad ash-colour*, *tawny*, the *sad rose-colour*, *violet*, *azure*, *smalt*, *verdeter*, *pinke*, *ash-colour*, *vermilion*, *browne of Spaine*, and *red lead*: and so likewise they shaddow all the other colours of this thirde order.

The thirde degree.

The shaddowes of the simple and immixt colours of the thirde degree, suppose the *aggate* colour, are *burnt oker*, *darke blew*, *peacocke colour*, *tawnie*, the *ruste of yron* and of *salte*, *indico*, *lake*, *umber*, *skie colour*, and the rest in their seuerall kindes and orders. Blacke likewise shaddoweth them all, as white lightneth them al; but especially such as haue any affinitie therewith, as blacke shaddoweth those which agree with it selfe.

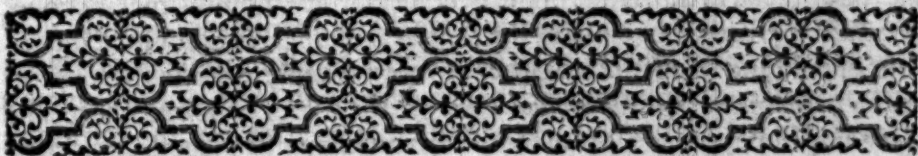
So that according to these rules the changeables being heightned and darkened with blacke and white, may produce about some 3584 sortes of the first degree.

Of deriuatiues from the first mixture there are made halfe so many vidz: 1792, belonging to the second degree; and of the heightning of the pure light colours and bright mixtures of the same darkenesse, 128 kindes appertaining to the thirde degree. After which follow those eight darke colours, and after them blacke; and these only are the most ordinary, because they may be made of the others (as is shewed.) for by taking insteede of white a light or yeallowish mixture, and those medlies with some of the 8 obscure colours, it maketh a shaddow whence will arise great variety, though somewhat melancholike, because in vniting them together, they passe through so many kindes of mixtures as can hardly be imagined, much lesse named, and yet participating them all &c.

Of the other changeables which may be wrought from foure or fixe colours diuersly interchanged and mixed, may arise more then an hundred thousand seuerall colours.

And thus the vaine worlde wholly set vpon shewes and delighting in the meere beauty of colours, neglecteth the substance of the arte, which hath nothing to doe with these confused mixtures of colours: Howbeit some haue both taken delight herein, and sought credit and estimation thereby &c. Notwithstanding it is evident, that the chaungeables of the seconde and thirde order (as beeing graue and full of maiestye) were much vsed by *Raphaell Urbine*, who shaddowed darke redde with murrie, and in a word all other colours with such colours as haue affinity with them and agree with the saddest changeables. By which rule of so graue and wise

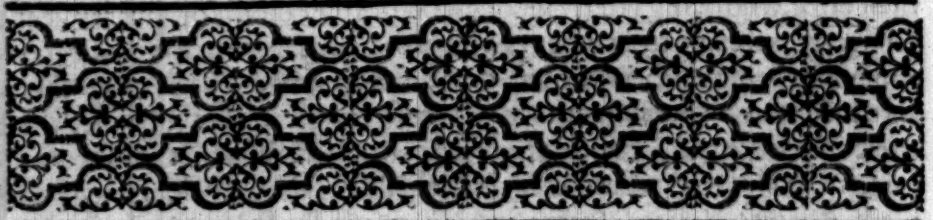
Wise a matter those painters may (with shame enough) be put in minde of their error, who being vterly ignorant of the true colours of apparell, leape from one extreame to an other, as from the first degree to the thirde, confounding them together without grace and beauty. Whosoever therefore is desirous to better his practise in these matters, may (besides these present instructions) beholde the workes of *Gaudentius* that most renowned and truly famous Painter in this behalfe; as the Angels painted in the vault of Saint *Maries di Sereno*, in *Milane*, and in Saint *Maries de Gratia* in the chappell of Saint *Corona*. Which are the most part arraied in admirable changeables; and in *Valtelina* in *Trabona*, and at *Morbegno*, and finally in all his other workes, wherein he sheweth the finenesse of his wit, in pearcing so deeply into the sweete agreement of colours; that it is impossible for any man to make changeables, more fresh, more naturall, or more agreeable to art. Howbeit diuerse others haue excelled heerein, besides *Gaudentius*: as *Cesar Sesto Titiano*, *Perino*, *Pordonone*, &c, though the aboue named were the best. But amongst all *Franciscus Matzolinus* was the most diligent obseruer, but especially in medlie cloathes, which are therefore had in great request, because they doe not offende or hurt the sight. Wherefore I conclude, that whosoever in making of chaungeables, shall not carefully imitate the fore-named workemen, may be sure his drapery will looke more like stones spotted with diuerse colours, made to please the eie, then resemble true stuffes.



Kk ij.

OF





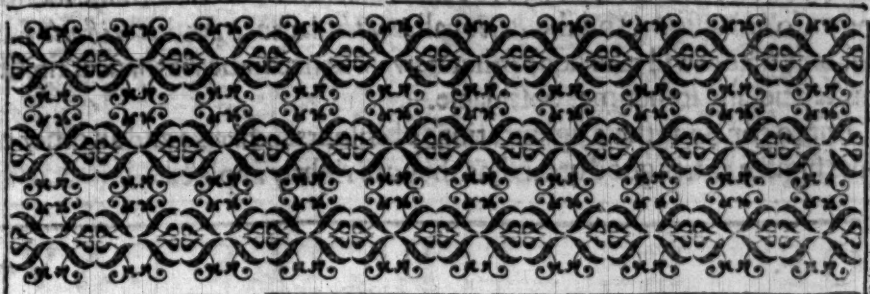
OF THE EFFECTES CAU- SED BY COLOURS.

CHAP. XI.



BECAUSE all colours have different qualities, therefore they cause diuerse effects in the beholders, which arise from an inwarde contrariety of their causes (as *Aristotle* teacheth) which I purpose here so far forth to lay open, as shal make for the vnderstanding, of that which shalbe spoken hereafter: because hence we may learne, the reason why some colours agree together, and others doe not, with other particularities which shalbe touched. First therefore *blacke, light, earthie, lead-like* and *obscure colours*, by reason of their heavy qualities, being apprehended by the eie, doe breede in the minde of the beholder tardity, musing, melancholie, &c. *Blacke, greene*, the colour of the *saphire, reddish*, or obscure of the colour of gold and siluer mixt together as yellow, yeelde a pleasurable sweetenesse. *Redde, fiery, flame colour, violet, Purple*, the colour of *iron* red hote, and *Sanguine* cause courage, prouidence, fiercenesse and boldnesse by stirring vp the minde like fire. *Gold colours, yellows, light Purples*, and other bright colours make a man vigilant, adding grace and sweetenesse. The *Rose colour, light greenes*, and *bright yellows*, yeeld ioy, mirth, delight &c.

White ingēdreth a kinde of simple attentio more melancholy then otherwise. In a word all mixt colours, differing each from other, procure earnest desire, variety, and *Phantasticalnesse*. And these are the qualities of colours, in the disposition whereof we must be careful, that wee make no disorder or confusion in the eie of the beholder. But concerning the manner of disposing them in histories, and all other workes, it shalbe briefly and plainelie shewed in the booke of *Practise*: And now I wil onely handle them as they were vsed of the ancient.



OF BLACKE.

CHAP. XII.



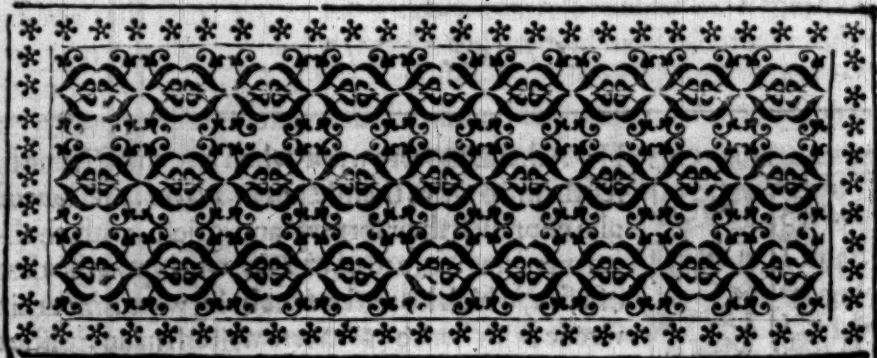
TH^e Athenians were wont when any misfortune befell them, to attire themselves in *Blacke*: the *Romanes* also expressed their sorrow and grieve, with the like garments, as we read of *Crassus*, who vpon the death of a fish, which he tooke delight in, wore a mourning weede. Whence (as *Cicero* writeth in an Epistle to *Atticus*) those which vsed to come to banquets of mirth in such mourning attire, were worthily reprehended.

Plato in his *Timaeus* writeth, that the women of *Dania* went alwaies in *Blacke*, which was accounted infamous. The men of *Lycia* (as *Valerius* writeth) when they mourned, vsed to put on womens apparell of *blacke*, to the ende that being put in minde by the vnseemelineffe thereof, they might leaue of their sorrowe the sooner: which attire was not much vnlike that, which is now a daies vsed of such as mourne for the death of their nearest friends, which is commonly called *gramaglia*.

In diuerse places of the olde testament, *blacke* is taken for a token of unhappinesse. *Aristobulus* said that all the *Egyptians* seemed fooles for wearing *blacke* apparell: wherefore some thinke that blacknesse is a signe of madnesse and folly: because (as the naturall *Philosophers* write) fooles and mad men are ouer-charged with *blacke* choller. *Virgill* *Æn.* 3. writeth that in great tempests which bring heauinesse, and threaten death, they vsed to sacrifice a *blacke* lambe. And *Terence* saith that a *blacke* dogge hath very euill abodement. They vsed to offer a *blacke* sacrifice to the infernal Gods. The *Danish* woemen after the destruction of their country, arraied themselves all in *Blacke*. *Pythagoras* was wonte to saie, that *blacke* appertained to the nature of euill. And *Ouid* in his *inuestiues* vsed the same, as also *Horace*, *Tully* and *Apuleius* in *magicke*. *Alecto* and the three *Furies* of hell were represented in *blacke*, according to *Virgill* *Æneid.* 7.

In like sort *Sphinx* and *Celano*, the worst of the *Harpies*. And therefore the *Painters* make the *Diuell* blacke, because blackenes hath a certaine inclination vnto sadnesse. And the *Poets* call *Death* blacke. And *Aristotle* saith that only blacke will take none other hew: whence some will haue it signifie constancie, and sometimes obstinacie.

But to conclude these significations of colours, blacke and all other colours signifie either good or euill, as they are rightly applied.



OF WHITE.

CHAP. XIII.



WHITE, because it is apt to receiue all mixtures, signifieth simplicity, puritie, and elation of the minde (as some say) of which colour *Virgill* writing *Æn.* 6. attributeth it to the garmentes of chaste *Friettes*, good *Poets*, witty men, and such as defende there countrie. And *Persius* saith that a white man is interpreted to be a good and sincere man. *Numa Pompilius* who was borne with a white bearde, and *Titus Targinius*, were good kings. Amongst the twelue princely signes of the olde Romanes, the chaire of state was made of white polished Ivory, in token of purity. *Aristander* when he praied to the gods in that great expedition of *Alexander* against *Darius*, was clad in a white mantel, as wel became a pure and chaste Priest. When the *Grecian* widdowes would shew their sincerity and vprightnesse towardes there husbandes, they vsed to aray themselues in white cloath washed, as *Plutarch* avoucheth out of *Isocrates*. The an-
cients

ancient *Romane* matrons likewise did wear a white fillet vpon their head, to note their simplicity. The ancient *Egyptians* and some others (as *Suetonius* in his *Nero* writeth) were wont to wrappe their dead in white mantles, signifying thereby that the body was brought to his ende, being deprived of his soule. And this custome was common to diuers other people, as we may finde by sundry places of *Servius*, *Ovid*, and *Virgill*. And no man can be ignorant, that the *Hebrewes* vsed to bury after this fashion, in so much as we reade in the Scripture that *Christ* was so buried. In the Sacrifices of *Ceres*, her Priestes were araied in white vestures. And the Angels that appeared vpon the tombe of *Christ*, were in white aray in token of mirth.

Faithfulnesse, because it is pure, is said to be clothed in white (as *Horace* amongst many other thinges ingeniously noteth.) The crownes of the ancient Kings were made of a white bande. Whence we reade that *Alexander* the great tooke from his head his white *Diadem* to heale the madnesse of *Seleucus*. And the most antient Priestes of the *Egyptians* following the precepts of *Pythagoras* in their Sacrifices, vsed vestures of the purest white linnen cloth: which custome (as some thinke) was taken from the *Hebrewes*, where the Priestes (as *Iosephus* reporteth) being purified from al filthinesse, came to the Temple and altar, apparelled in white.

Saint *Hierom* in his first booke of the attire of *Fabiola* saith that the long gowne to the foote, the habite for the shoulders called *borario*, the girdle, and the roules of their head were of white linnen: in like manner (according to *Ezechiel*) they couered their heads with linnen fillets. *Cicero* saith that a white vesture doth specially belong to God. Whence *Pope Syluester* refusing the rich and costly miter of *Constantine*, contented himselfe with one of white, quilted or embrodred. Finally that this colour noteth purity, it may be gathered not onely out of that which hath bene spoken; but also from the habits, which al our Priestes weare when they serue at the altar, which is of pure and cleane white linnen.

After which manner also are those cloathed which attende in the church, a custome wholly taken from the *Hebrewes*. For we may reade of the white vestures of *Aaron* the high Priest, which were all set with pretious stones, embrodred diuersly with gold, with bels and Pomgranates fastned to the hemme therof, with such like, wherby it might be knowne when they went into the holy place.

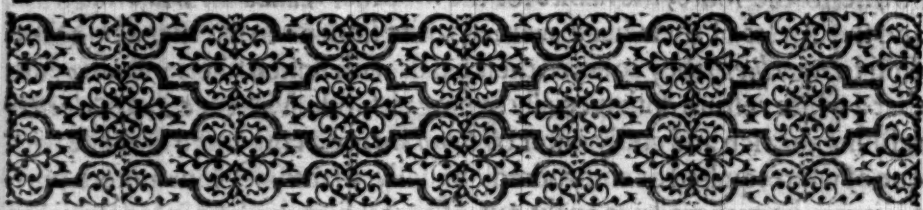
Some would haue white to signifie blame, because the *Jewes* apparelled *Christ* therewith for the greater blame and disdaine: And men vse to giue fooles and despised persons a white staffe in their handes, whence the laide *Jewes* gaue *Christ* a white reede in his handes. And for this cause *Liue Li: 9.* maketh mention of a custome of the *Sammites* which had their garments garded with white linnen, to shewe that they were fresh water souldiers without glory. And this was the reason why those seruants which the antient *Italians* solde, came abroad in publike with white feete, in token that they were not their owne men.

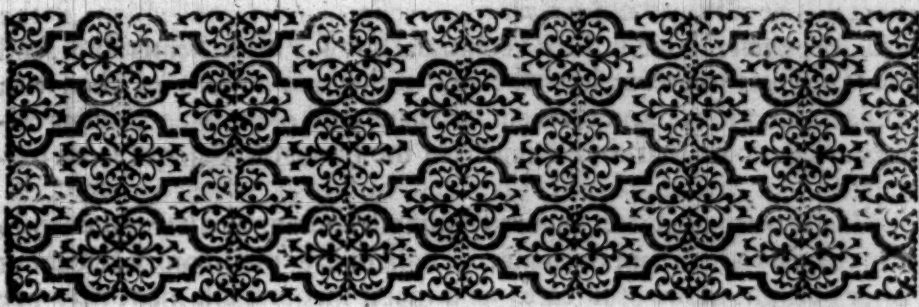
Others would haue white importe ioye, because the *Athenians* in the

solemnities of the spectacles of *Quinquertij* (as *Lucian* writeth in his praise of *Philosophie*) were all clad in pure vvhite, neither might any man be present at them with any other colour.

Note.

In like manner the triumphant Church after Christes resurrection, appeared in white garments, in token of ioy. And Christ himselfe when hee would shewe a patterne of the celestiall happinesse vnto the 3 Disciples in his transfiguration, shewed himselfe vnto them in a white garment. Some of the ancient, accounted white a sadde, vile, and base colour: whereupon *Vegetius* writeth, that vnexperienced and fresh water souldiers were arrayed in white, whence they were called *candidati*, signifying therby, that they had not yet imbrowed their handes honourably in the bloud of their enemies: moreouer they bare a white shielde, in token that they were voide of renoune and honour obtained in warre: whence *Virgill* calleth a white shielde, *inglorious*: because it was the custome of valiant captaines to write their worthy exploitcs of warre vpon their shieldes, as we reade of *Epaniondas*, and *Othriades*, vvho being ready to die, wroate their glorious exploitcs and victories vpon their bucklers.





OF REDDE.

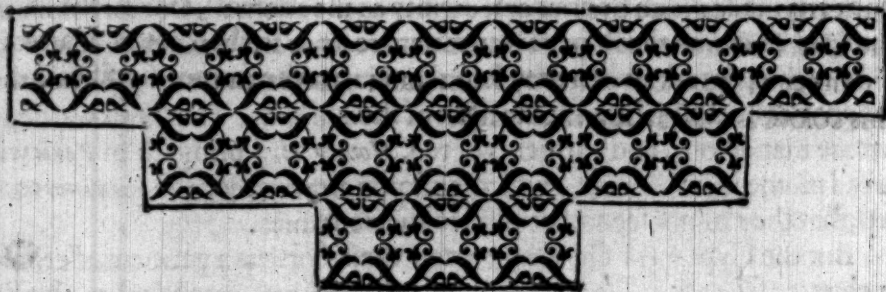
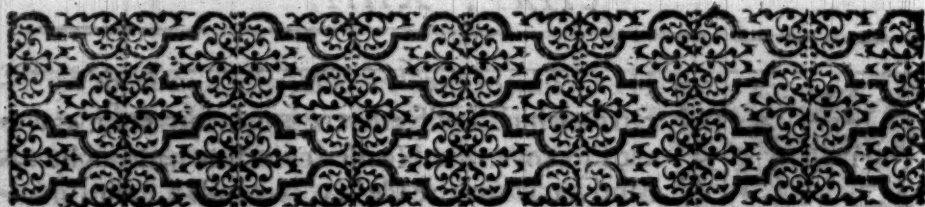
CHAP. XIII.

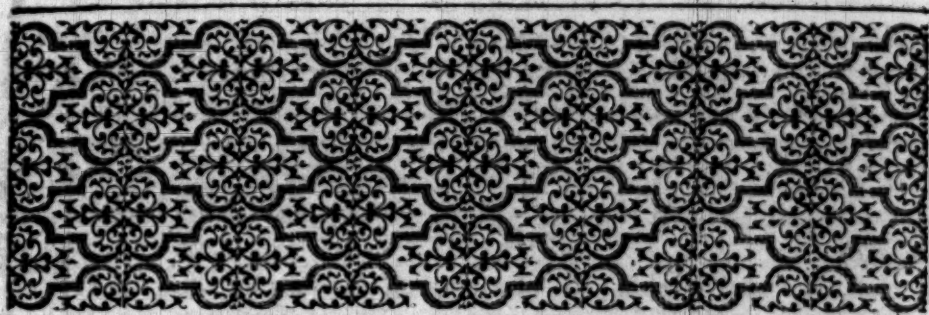
REDDE which signifyeth reuenge, in former times was vsed to cover the Hearses of such as had fought valiantly, as we may reade in *Homer* and *Virgil*, in imitation whereof, we painters vse to attire those all in red, (or at least to giue them a redde mantle) which haue shed their blood for the faith of Christ in tokē of their martyrdom: In *Campus Martius* at Rome, those which canuased for an office in *Comitijs*, (to shewe their vnconquerable mindes in vndertaking warre for their countrie) did weare a red, thin, and transparant vaile, to the ende their woundes might the more easily be seene through it: by which demonstration of their valor they attained to such honour and dignity as they desired. Of this colour the ancient *Lacedemonians* were wont to attire their fresh water souldiers (as *Plutarch* reporteth) when they sent them into the campe to the ende they might not be discouraged at the sight of their blood. The *Troianes* vsed to weare mandilions, and garments of red. *Homer* ll. 3 bringeth in *Paris* with a red plume in his helmet, which custome afterwarde the *Romanes* tooke vp, that they might seeme dreadful to their enemies.

But the Captaines did weare vpon their corslets a garment of crimson velvet, or silke; & in like sort the standard which was carried when the Emperour was present in the field, was of a purple colour, with golden frence, which purple differed not much from red, with which colour the captaines when they went in triumph vp to the *Capitoll* (as *Plutarch* writeth in the life of *Pau: AEmilius*) were adorned. And this colour was proper to Emperours and Kings, as we may gather by all histories. But to returne to pure red, we reade that *Diana* and *Venus* vsed red buskins. And *Hellen* commanded

ded *Eneas* that when he offered sacrifice, he should couer his head with a redde mantle. *Anchises* also when he sacrificed couered his head with redde. The olde *vestall virgines* to expresse their ardent affections, in the seruice of their Goddesse, kept a continual burning fier in her temple. And the Cardinals weare redde, to shewe that they are alwaies inflamed with loue and Charitie. And I remember I haue read of the olde Priestes called *Salij* in Rome, that they daunced in the honor of *Mars*, in redde garments.

Finally we may gather, that red signifieth courage and stomacke, from those beastes which cannot endure the sight of it; as the Lyon, who cannot abide the sight of fire, for feare: and that it encourageth men, may bee collected by that golden flame which came downe from heauen miraculously in the forme of a standard of crimson silke to the King of France.





OF THE COLOUR OF THE PEACOCKE.

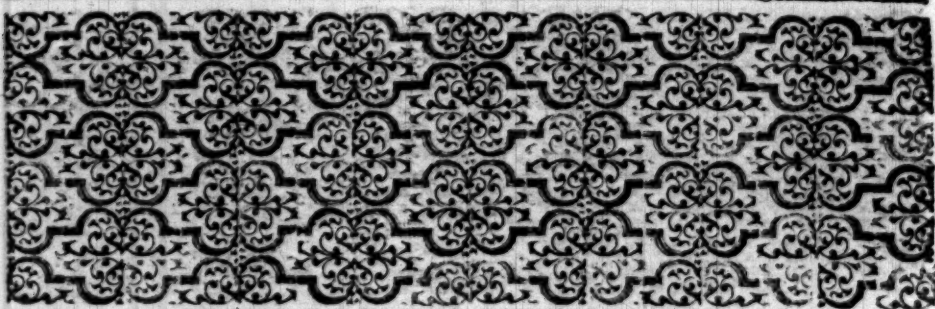
CHAP. XV.



THIS Colour of the Peacocke (which in deede signifieth that which is elsewhere spoken thereof) according to some others noteth a despising of death for loue, expressing (as they say) a kinde of foolish boldnesse by reason of Lake (which is a sanguine colour) mixed with blewe, whence ariseth a mixt colour betwene *Iupiter* and *Saturne*: The first whereof, because of *Mars* sheweth courage and folly, the other by meanes of the darke mixture, a kinde of obstinate consideratenesse, whereupon a man resoluing bringeth it to a foolish ende. But if this were true, out of doubt the Bishops and other Prelates would not weare it, at certaine times, in signe of their great loue towardes the holy Church, and the seruiceable desire they haue for the increase thereof, much lesse would the Cardinals and the Popes themselues weare it in their robes at appointed times as they doe: whereby I conclude that the former signification of this colour is most false and absurde.

OF





OF YEALLOWE.

CHAP. XVI.

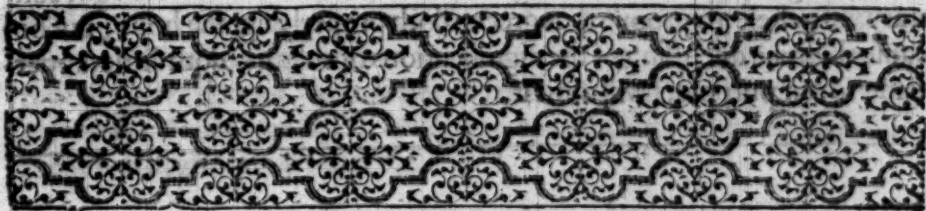
^p *Picus Mar-*
sius, which
was of diuers
colours See Gef-
tes.



YEALLOWE, inſomuch as it noteth a kinde of hope and reioicing, hath giuen occaſion to ſome, to apply the ſignification of deſire and ioy thereunto. The ancient held it for the beſt aboadement, as appeareth by the *Pye, which was dedicated to *Mars*, the greater part of whoſe feathers are of this colour; from whence they conceiued more hope then from any other thing.

By occaſion of this colour, the *Athenians* called the morning hope. For the daily renewing of *Charon* (though he were very olde) they aſſigned him yeallow ſailes, and of the colour of golde, as *Homer* writeth. The new married wiues of the *Romanes* (as *Vigill. Æn.* 1. ſaith) vſed to adorne their heads with a vaile of this colour called *Flamen*, to ſhew that they hoped to beare children. Some would haue yeallowe to ſignifie ſuperiority, becauſe golde being of that colour is the chiefe of all mettals. Whence the veſtures, ſcepters, and crownes of Emperours and Kinges, are adorned with this colour or mettall: in like ſort the miters, paſtorall thrones, &c. of the Pope, are garniſhed and ouerlaied with golde.

Laſt of all the Church militant, Chriſtes ſpouſe, is arrayed with a veſture of pure golde, as it is in the *Pſalmes*, where *Dauid* ſaith, that the *Queene* ſtandeth on the right hande in a veſture of golde. And in token of Juſtice, the thrones and iudgement ſeates of the Pope and Emperours are made of golde, whereby is vnderſtood that they ought to ſit and gouerne with iuſtice.



OF GREENE.

CHAP. XVII.



will now shew the reasons why som by way of cōtradictiō would haue greene (which signifieth hope) note the end of all things: for although it be not absolutely true, yet notwithstanding a painter may reape no smal commodity, from those reasons: insomuch as they containe many things appertaining to the knowledge of the rites and ceremonies of the ancient Religions. First then we may cōsider the ancient custome of the Priests, in offering vpon their Altar to their God litle fire-brandes tied vnto a greene sticke, whereof, after they were all burned out, there remained nothing but the greene woode whereunto they were bounde: which vse is in part continued vntill our daies, insomuch as the waxen tapers are often times dressed in the bottome with *greene*. For the confirmation of which opinion, *Virg.* putteth a greene covering vpon *Polidors* tombe: and bringing in *Andromache* sacrificing to the Ghost of her husband *Hector*, he maketh her covering his graue with greene bushes: And in an other place he saith, that *Iuturna* fore-seeing her brother *Turnus* his death, did binde his head about with a greene filler. The ancient in token that *Time* endeth al thinges, bound his head likewise with a greene filler. And we read that the sepulchers of the ancient, were strowed with greene parsley: and that with this they crowned the poets, of whose excellency in poetry they had made triall in versifying, vpon the dead. *Vitruvius* also sheweth, that the invention of the *Corinthian capitell* came into vse from the decking of the dead with greene hearbs and flowers. Moreouer, it is reported, that in the graue of *Tulliola Ciceros* daughter, there was found a *Smaragde*, which (they saie) *Isabell Gonzaga* of *Este* *Marquionesse* of *Mantua*, hath at this time: which argueth the truth of the ancient custome of the *Persians*, who also vsed those *Smaragdes* about their dead women: and that with them they espoused them, and with the same they buried them. *Plinie* also mentioneth this vse of burying and adorning the graues with greene, and of vsing the *Smaragde* where he speaketh of the funerall of king *Hermias*.

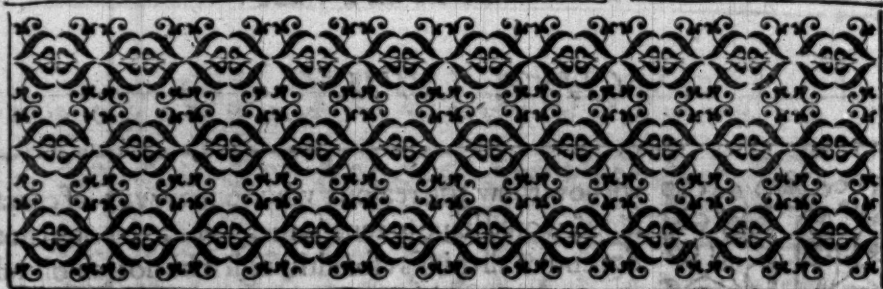
Note.

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Ll j.

Finally

Finally, *Servius* saith that the ancient chaste matrones covered their chariots with greene. But there might bee divers more reasons brought contrary vnto these, to prooue that greene doth properly signifie hope, but because this nice discussing of the significations of colours doth little appertain to our purpose, I will omit it.



OF BLEW.

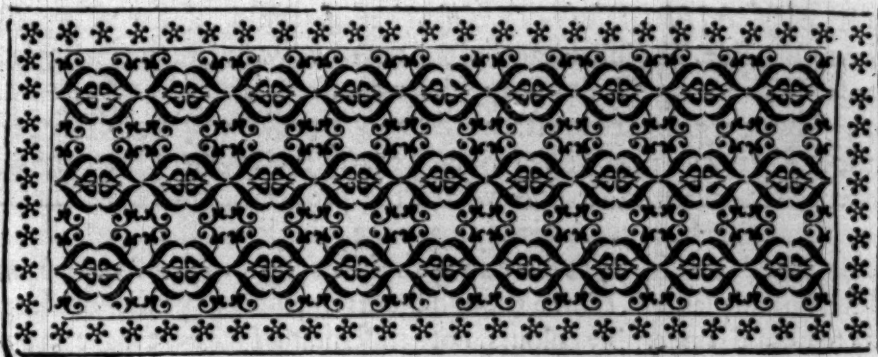
CHAP. XVIII.



THE Blew, besides other significations that it hath, noteth loftinesse of the minde, faith and zeale, as the *Franciscans* say. It was vsed by the *Virgine Mary* in her attire vntill, the passion of her sonne. Besides, many of the Apostles vsed it: And Christ himselfe is painted with a garment of this colour. And so doe the Papists represent God the Father, because *Azure* resembleth the colour of the skie, nearer then any other. *S. Gregorie* ordained, that the *Friers* called *Crucigers*, should weare habites of this colour. And *Isis* the ancient goddesse of the *Aegyptians*, had her Priestes cloathed in this colour, to the intent that the people beholding them, might be put in minde of heauen. *Persius* saith. i. speaking of Blew garments, sheweth that they belong only to such persons, as aspire vnto high matters: And *Cicero* vsed sometimes to weare this colour, giuing men thereby to vnderstand, that he bare an aspiring minde. We read in *Hester*, that king *Assuerus* had al his chambers hanged with Blew, to shew the loftines of his mind, and last of al we read that the first priests of the *Hebrews*, did weare long gownes with large sleeues of the *Iacinthe* colour, vpon which they put their vpper garment called an *Ephod* in *Hebrew*, embroidered with purple & silke, & set with the *Iacinthe* & the *Saphire* stones, which signifie devotion.

Where-

Wherefore it ought to be put vpon the great high priest after the order of *Melchisedeck*, which is *Christ*. Whence *Jeremy* according to the excellency of the seruice of God, compareth the beauty of the Priest to a Saphire: And old *Toby* seeing in a vision the wals of Paradise in the forme of a citty, saide that the gates thereof were made of most precious Saphire. And Saint *John* in the *Revelation* saith the selfe-same, intending to shew the exceeding great worth and dignity thereof.



OF CERTAINE O- THER COLOURS.

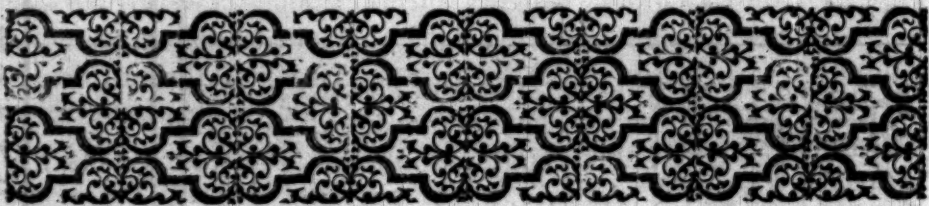
CHAP. XIX.



THE ancient kings of *Troy*, vsed to weare their apparell of the colours of the daies as they passed, & the chiefe nobility and braue soldiours, were wont the first day of *Ianuarie*, to adorne their bucklers with the colours of that day, in which they meant to goe into the field: Farthermore on Sunday they vsed to weare yeallow, on munday white, on tuesday red, on wednsday blew, on thursday greene, on fryday purple, and on saterday blacke: The same ancients, vpon the solemne feast daies of each month, according vnto the ceremonies which they vsed in the same, had distinct garments and decked with diuerse colours. In the month of *Ianuary* they did weare white: in *February* ash-colour: In *March* tawny: In *April* darke greene: In *May* light greene: In *Iune* carnation: In *Iuly* red: In *August* yeallow: In *September* blew: In *October* violet: In *November* purple: and in *December* blacke. The *Aggragri* of *Syria* haue a custoe of dying their faces with diuers

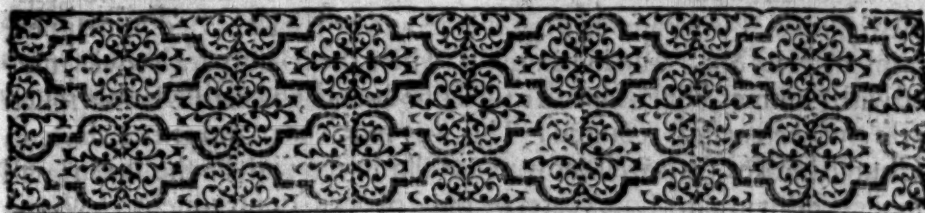
colours, and they are accounted most noble, that haue most variety of colours both in their haire, and in their flesh. The people of *Sebastria* wrap their heades about with red, to shew that they differ from others in religion which weare white rowles, as the Christians; and some of them beare blew *turbantes*; and the Iewes beare them yeallow.

The curtaines of *Salomons* temple were of the *Iacinthe* colour, of purple and of crimson, and such were the tentes and vailes of *Moses* his Tabernacle. When *Assuerus* king of *Persia*, made his feast with the greatest preparation he could for al the *Princes* and states, he had at the entraunce of his garden, tentes and pavillions of blew, with ropes of silke fastned to marble pillers. The *Romanes* had a custome, to cause their kings scepters to be carried by men of party coloured gownes, as also they vsed to haue their chariots of triumph drawne by foure white horses. And amongst others *Camil- lus* (as *Linie* and *Plutarch* write) vsed a chariot of gold, and wore a costly crowne of golde. The inhabitants of the Iles of *Baleari* ware their garments cloased with great golde buttons, which were likewise vsed by *Cato* and *Cæsar*. The *Phrygians* began afterwarde to vse girdles made of diuerse colours. The ancient likewise attributed the siluer colour to *Venus*, giuing her a chariot of *Iuorie*, to shew what is the proper colour of such as take thought and are heauy. And they made the priuities of the God of their Orchard red, and fiery, to feare away the birdes, from pecking the fruite which he had planted. Now although there remaine many other smal matters to be said concerning colours, notwithstanding I wil here make an end, hauing (in my iudgement) touched as much as may suffice for the true customes of people in wearing them: referring the residue to my booke of practise, where I purpose to intreate in particular of the colours of the Elements, in such sort as they concur to the making of flesh colour, so that they may represent the pictures of things like to the life.



A BRIEF





A BRIEFE CENSURE OF THE BOOKE OF COLOURS.

MY censure concerning this booke of Colours is; that it is most learnedly and iudiciously set downe in general, as may appeare by the proceffe of the booke: Howbeit, if we shal enter into a more exact & particular consideration thereof, we shall finde it not altogether so apt for the vse of the vnexperienced Painter, as well in regarde of the definition of colour, as also of the diuision thereof; both which are meerely Philosophical, expressing rather the conceiued nature of Colour, by way of abstraction from the sense, then as it immediately respecteth the Painter: vnto whom me thinkes I could frame this definition out of mine Authors discourse.

Colour is a materiall substance, indued with a qualitie diuersly affecting the eie, according to the matter wherein it is founde. That it is a materiall substance he prooueth chap. 4. where he handleth the matters wherof colours are made, shewing that some of them are taken from *minerals* and earths, some from the *vegetables*, and some from the *animals*. All which, because they are of diuerse natures, require a seuerall handling, as wel in their working, as in their mixtures: for many of them hauing a natural antipathy and contrariety with each other, doe destroy and corrupt, or at the least blemish each other when they are mixed together, as by the sixt chapt: appeareth: which discorde ariseth not only from the colours themselues, but partly from those moistures wherewith they are grounde: which beeing of three sortes, they make three seuerall kindes of painting, as in the fift chap: may be seene. Now because the exact knowledge of these three sortes of working, is worth the knowledge to each practitioner in the Arte, I wil briefly touch them al orderly; as followeth; vidz: *Distemper*, *Oile worke*, and *Fresco*. The two former are in daily vse amongst vs, and are better knowne vnto workemen, then that they neede learne them of me: howbeit for others sakes, thus in a worde; in Distempour the colours are grounde with water, and bounde with glew, sife, or gummes of diuerse sortes; as gumme *bedera*, *dragagant*, or *Arabicke*, which is held the best. The white of an egge is also vsed, as chapter the fourth teacheth: and sometimes the yolke, as George Vafari prescribeth. Of Distemper I note three kindes: In Sife, vsed

by our common painters vpon cloath, walles &c. In Washing with gummed colours, but tempered very thinne and bodiless, vsed in mappes, printed stories &c. And in Limming, where the colours are likewise mixed with gummes, but laied with a thicke body and substance: wherein much arte and neatenesse is required. This was much used in former times in Church bookes, (as is well knowne) as also in drawing by the life in small models, dealt in also of late yeares by some of our Country-men; as *Shoote, Bettes &c.* but brought to the rare perfection we now see, by the most ingenious, painefull and skilfull Master *Nicholas Hilliard*, and his well profiting scholler *Isaacke Oliner*; whose farther commendations I referre to the curiositie of their workes.

In Oile worke the colours are mixed with the oile of linseede or walnuts, which is reputed the better. This is in daily vse amongst vs and other nations; and as well for the pleasantnesse of the working, as the durableness of the worke, is preferred before the rest; and hath beene the occasion, why that famous ancient working in *Frisco*, hath beene laide aside of late yeares; as complaineth *Geor. Vasarie* in his treatise of Painting, Chap. 19. out of whose owne wordes I will reviuie it againe, to such as will practise it hereafter.



HOW TO PAINT VPON A WALL, AND the reason why it is called *Frisco*.

AMONGST all the other sortes of Painting, that which is done vpon a wall is the most workemanly and beautifull. Because here the Painter must doe all that in one day, which in the other kindes he may run over in many. This kinde was much vsed by the ancient; whom the first of our late workemen haue likewise followed: and it was wrought vpon the lime, while it was fresh, and might not be interrupted by any meanes, till the whole daies worke were fully finished, as it was first laide out in the morning; for if it be prolonged neuer so little, the wall will gather a certaine harde crust with the heate, colde, winde, or frost, which will destroy the whole worke. Wherefore the wall and the colours would aske to be continually wetted, this worke is to bee wrought only with such colours as are made of earths, not of minerals: the white which is vsed here is the *Treuer-tine* stone burnt. Moreouer it requireth a quicke and bolde hand, but especially a sounde iudgement: because the colours shewe after one fashion while the wall is wet, and after an other when it is drie; insomuch that the painter is much more holpen by his discretion, then by his draught; and sooner attaineth to perfection by practise, then otherwise. Most of our late workemen haue beene better skilled in oile and distemper then in this, as being so much the more difficult, by how much the surer, fairer, and more durable it is then the other workes. It indureth the aire, winde, weather, and all maner of iniuries.

But we must take heede wee vse no colours tempered with Sife, the yolkes of egges or gummes, as some Painters vse; because, besides that the wall will not retaine his wonted cleerenesse, the colours wrought thereon will in short time decay and waxe blacke. Wherefore such as worke vpon wals should doe it in *Frisco*, and neuer touch it ouer againe with drie colours: For that will prooue most base, causing the pictures to be of small continuance; as is elsewhere shewed.

Now as I haue in generall runne ouer the matters of the colours & their feuerall mixtures; so will I (in a worde) touch the Subiectes and Matters whereon these colours are vsually laied and wrought, as a thing not vnworthy our consideration.

First then all solide substances are capeable of Painters colours; though some more, some lesse, and some fitter for one kinde of temper then others. Whence it commeth to passe that the Painters vse generall groundes, or (as they speake) *Primings*; saue vpon paper, parchment or vellime, which for the most part will admit the colours immediatly. For some kinde of stones sucke in the moisture so immoderately, that they leaue the colours loose and vnbounde, and so doeth wood; other stones, as marbles and the like are so harde, that they will not easily receaue the moistures wherewith the colours are mixed: wals, clothes, and the like, haue their feuerall imperfections this way: So that many of the matters to be coloured, doe either receaue hurt from the malignant nature of some colours, or else hurt and blemish them by some euill quality in them remaining, and therefore both the one and the other are to be corrected or prepared by the skill of the workeman: as might be many waies shewed, if I list to stand thereon.



OF THE PAINTING OF

Voemen.

THe consideration of which point, hath ministred me iust occasion to obserue an other Arte of Colouring, more practised then professed.

Now as the fore-specified art, is by workemen called *Colouring by the life*, because some Naturall or Artificiall thing is by the helpe thereof imitated or prefigured; so may I terme this *Painting vpon the Life*; where a knowne Naturall shape is defaced, that an vnknowne Artificiall hewe may be wrought thereon.

This Arte consisteth of a twoofold method; either by way of preparation and abstertion, of some naturall or aduentitious imperfections of the skinne, which is done with *fomentations*, *waters*, *ointments*, *plasters*, and other matters, which I meane not to prescribe; or by a more grosse illiture and laying on of materiall colours; whereby such vnpleasing defectes are rather couered then abolished and taken away.

Ll iij.

The

The former vpon occasion is, and I thinke, may in some sort be vsed; but with good discretion, and sparingly, without very much blemish to the party. The latter, as it is vnnaturall, and vnholosome, so must it needes somewhat vary and alter the countenance, if we may credite mine auctor in his first booke, Chap: 2. where he sheweth that *similitude* proceedeth from the colour, which is *qualitie*, and not from the proportionable feature of the face, which he affirmeth to be meere Quantitie, (though I with *Aristotle* suppose it to be the fourth kinde of *Qualitie* :) So that those which vse the latter, may seeme rather to be of the race of Prometheus, or some of Dedalus or Pigmaliions creatures, then otherwise: Such are the Italian women for the most part. For prooffe whereof, I will tell you a pleasant story to this purpose.

A conceited gentleman meeting with an Italian Painter asked him this question; whether was the hardest, to imitate a painted patterne, or to follow the life; who made answer he could not well tell: and being farther demaunded the reason, how a man of his practise, in a country where the arte is so famous, could be ignorant of that, he replied that hee thought he had scarce euer drawne any by the life, and therefore could not iudge; because he neuer came time enough, but that some other Painter had bin vpon the face, before he came at it. Then the Gentleman asked whether was better working on a table or linnen cloth; on neither of these (qd he) so good as on Leather, but the better of the two is cloth: And why on leather best said the Gentleman? Because (said the other) with vs the Best vse it.

In this kinde (said the Gentl:) I haue no skill, and it seemeth to be either a rare secret; or a meere conceit: Howbeit vpon promise that you wil discover this to me, I will teach you a pretty receipt of great dispatch in your working vpon cloth: Agreed quoth the Painter: I haue read (said the gentleman) how a certaine King sent a cunning drawer to our Sauour, to take his true counterfeit, which when the Painter could not performe by reason of the exceeding brightnesse of his countenance, Christ called for a napkin, vvhewith wiping his face, he left his exact fauour therein.

Thus shall you doe when you finde your selfe forestalled: onely the difference is, that you must first lightly wet ouer your cloth with the water wherein commin seede or saffron hath beene steeped: hauing thus prepared your cloth, clappe it gently to the face, and your worke is done, except now you meane to make an experiment by the true life, vvhich you tolde me you could neuer come at before. I haue often heard of this story saide the Painter, but neuer had the witte to make this vse of it. Yea (said the Gentl:) cunning till it be knowne is accounted a mistery, but being reuealed, is esteemed but a trifle.

But sir to your promise; now shewe me your secret of working on leather. I shall not neede Sir, for you haue saued me that labour: for in teaching me how to take of the coloured complexion, you haue left the bare leather plainly to be scene. The Gentl: perceiuing how prettily he was met with all in his owne veine, smiled and shooke handes with the Italian.

But to our purpose: if the question arise whether is more to be regarded,
the

the substance or the accident, the face and the bodily health, or the exterior complexion; I make no doubt but in all mens iudgement the former will seeme the worthier, and the latter onely so farre forth to be desired and procured, as it may conveniently stand with the the other, or either friendly accompanie it, or faithfully attend thereon: Howbeit, let vs see how both the one and the other may be best maintained.

Concerning this matter, thus much by reading I finde (which me thinks standeth vpon good reason) that there are many thinges amongst the Italians in daily vse for this purpose, which are priuy enemies both to the one and the other: and least here I might seeme rather to speake rashly of mine owne head, then vpon any good ground, I will acquaint you with mine author: Namely *M: Leonard Fierovant Knight and Doct: of Physicke* in his *Specchio della scientia vniversali*.

The lawfulnessse or conveniencie thereof I referre to the divines; onely debating the matter partly like a Physition, and partly like a Painter, As followeth.



A DISCOVRSE OF THE ARTIFICIALL

beauty of women.

HAVING intreated of so many and diuers thinges, I could not but say something of such matters as *woemen* vse ordinarily in beautifying and imbellishing their faces: a thing well worth the knowledge; in so much as many woemen are so possessed with a desire of helping their complexions by some artificiall meanes, that they will by no meanes be dissuaded from the same.

Now the things which they vse are these. viz: *Ointments* of diuers sorts; *powders*, *fattes*, *waters* and the like: whereof *M: Iohn Modonesse Doct: of Physicke* hath written at large, in his booke intituled *The ornaments of woemen*, wherein he teacheth the whole order of *beautifying the face*.

Now mine intent in this treatise is, onely to discover the natures of certaine things, which are in daily vse for this purpose: Because it often falleth out, that in steede of beautifying, they doe most vilely disfigure themselves. The reason whereof is, because they are ignorant of the natures and qualities of the ingredients; Howbeit partly by my directions, and partly by *Modoneses* booke, I hope to content and satisfie them all in such sort, that they shall haue iust cause to thanke vs both: And in truth for their sakes haue I specially vndertaken this paines, by teaching the to vnderstande the natures of the *minerals*, *vegetables*, and *animals* which are most applied to this vse. So that if any shall henceforth fall into the inconveniences after specified, their owne perill be it. And first concerning *Sublimate*.

OF



OF SVBLIMATE, AND THE BAD

effectes thereof.

DIverse women vse *Sublimate* diuerſly prepared for increase of their beauty. Some bray it with *quicksilver* in a marble mortar, with a wooden pestle; and this they call *argentatum*. Others boile it in water, & therewith wash their face. Some grinde it with *Pomatum*, and sundry other waies. But this is sure, that which way soeuer it be vsed, it is very offensive to mans flesh, and that not only to the face; but vnto all the other parts of the body besides, where it is applied. For prooſe whereof *Sublimate* is called *dead fier*; because of his malignant, and biting nature. The composition whereof is of *salte*, *quicksilver*, and *vitrioll*, distilled together in a glasse vessel.

This the Chirurgions call a *corrosiue*. Because if it bee put vpon mans flesh it burneth it in a short space, mortifying the place, not without great paine to the patient. Wherefore such women as vse it about their face, haue alwaies black teeth, standing far out of their gums like a Spanish mule; an offensive breath, with a face halfe scorched, and an vncleane complexion. All which proceede from the nature of *Sublimate*. So that simple women thinking to grow more beautifull, become disfigured, hastening olde age before the time, and giving occasion to their husbandes to seeke strangers insteede of their wiues; with diuers other inconveniences.



OF CERVSSE, AND THE EFFECTS

thereof.

THe *Ceruse* or *white lead* which women vse to better their complexion, is made of lead and vinegar; which mixture is naturally a great drier; and is vsed by the *Chirurgions* to drie vp moiste sores. So that those women which vse it about their faces, doe quickly become withered and gray headed, because this doth so mightely drie vp the naturall moisture of their flesh. And if any giue not credite to my reporte; let them but obserue such as haue vsed it, and I doubt not but they will easily bee satisfied.

OF



OF SCALING OR PLVME-ALVME.

THis alume is a kinde of stone, which seemeth as if it were made of row; and is of so hot and drie a nature, that if you make the weeke of a candle therewith, it is thought it will burne continually without going out: A very strange matter, and beyond credit. There bee other pretty thinges reported of this stone; for some will bruse it betweene their fingers, and strow it betweene the sheetes of the party, whom they would not haue take any sleepe. With this some vse to rubbe the skinne off their face, to make it seeme red, by reason of the inflammation it procureth, but questionlesse it hath diuers inconveniences, and therefore to be auoyded.



OF THE IVICE OF LEMONS.

Some vse the iuice of Lemons about their face, not knowing the euill qualities thereof. For it is so forcible, that it dissolueth the hardest stones into water: and there is nothing which sooner dissolueth Pearle then it. Nowe if it can dissolue stones in this maner, what thinke you will it doe vpon mans flesh? wherefore I exhort all women, to eschewe this and the like fretting and wearing medicines.



OF THE OYLE OF TARTARIE.

THere is no stronger fretter and eater, then the Oyle of *Tartarie*; which in a very short time, mortifieth a wound as well as any other causticke or corrosiue: and being so strong a fretter, it will take any spotte or staine out of linnen, or wollen cloth: wherefore, we may easily thinke that if it be vsed about the face, it will worke the like effectes in the same, by scorching and hardning it so, that in many daies, it will not returne to the former state.



OF THE ROCKE ALVME.

Rocke alume doth likewise hurt the face, in so much as it is a very pearcing and drying *minerall*, and is vsed in strong water for the dissoluing of mettals; which water is made onely of rocke alume and *Salnitrum* distilled, and is found to be of that strength, that one droppe thereof being put vpon the skinne, burneth, thriueleth, and parcheth it, with diuers other inconveniences, as loosing the teeth, &c.



OF SALNITRVM.

Salnitrum is so drie and colde, that being vsed about the face, it mortifieth and drieth the naturall moysture, leauing the flesh insensible; and is a greater enemy to the flesh, then any of the other minerals, dimming the complexion, dulling the hearing, and offending the stomacke. For all which reasons it is to be abandoned.



OF CAMPHIRE.

^u It is commonly taken for cold, and vsed for a cooler: yet for diuers reasons it is thought heat by *Maschiolus*, vpon *Dios: lib. 1.75.* and diuers other late writers.

Camphire is so ^{*}hott and drie, that comming any thing neere the fier, it suddenly taketh fier, and burneth most vehemently. This being applied to the face scaldeth it exceedingly, causing a great alteration by parching of the skinne, and procuring a flushing in the face: And in this are women very much deceaued.



OF ALL SVCH THINGES AS ARE ENEMIES

to health, and hurtfull to the complexion.

All those paintings and embellishings which are made with minerals, and corrosiues, are very dangerous: for being laied vpon the flesh, especially

especially on the face of a woman, which is very tender & delicate by nature (besides the harme they doe to the natural beawty) doe much preiudice the health of the body. For it is certaine, that all Paintings and colourings made of minerals or halfe minerals, as iron, brasse, lead, tinne, sublimate, cerusse, camphire, iuyce of lymons, plume-alume, salt-peeter, vitrioll, and all manner of saltes, and sortes of alumes (as hath bin declared) are very offensive to the complexion of the face. Wherefore if there be no remedy, but women will be meddling with this arte of pollishing, let them in steede of those minerrall stufes, vse the remedies following.



OF SVCH HELPES OF BEAVTY AS MAY

safely bee vsed without danger.

THERE is nothing in the world, which doth more beautifie & adorne a woman, then *Cheeresfulness* and *Contentment*; according to the proverbe: *Contentment is the chiefeest Beawty*. For it is not the red and white which giveth the gracious perfection of Beauty, but certaine sparkling notes and touches of amiable cheeresfulness, accompanying the same. The truth whereof may appeare in a discontented woman, otherwise exceeding faire; who at that instant will seeme ylfavored and vnlovely: as contrariwise an hard-favored and browne woman being merry, pleasant & iocund, will seeme sufficient beautifull.

Secondly *Health*. For be a woman neuer so faire and merry and yet vnhealthy, shee wil euer appeare vnbeautifull.

Thirdly *Honesty*: Because though a woman be faire, merry, and healthy and yet be dishonest, shee must needs seeme most ougly to an ingenuous and honest minde.

Fourthly *VVisedome*: for a foolish vaine gigling dame, cannot be reputed faire, insomuch, as shee hath an impure and polluted minde.

But hereof sufficient, till a farther opportunitie bee ministred:

Meane-while if any bee desirous to bee more

fully satisfied in this point, I referre them

to an oration or Treatise of Nazianzens

concerning this matter.

(* * *)



The ende of the thirde Booke.



Mm j.

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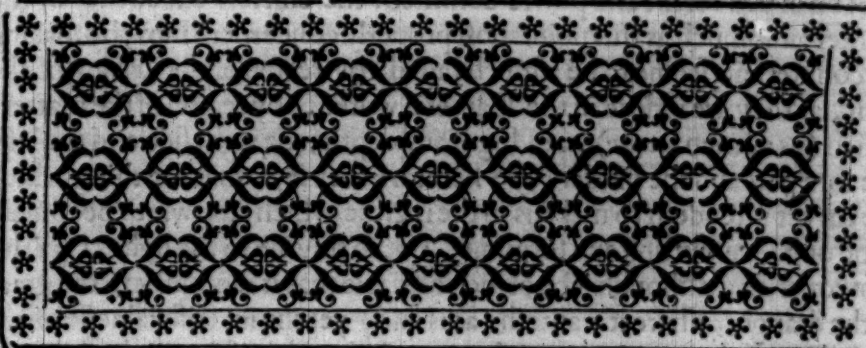
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THE
FOVRTH BOOKE
OF LIGHT, BY IO: PAVL.
LOMATIVS PAINTER
OF MILANE.

(*) (*) (*)
(*)

Of the vertue of Light.

CHAP. I.

(*****)



LIGHT hath so great force in pictures, that (in my iudgment) therein consisteth the whole grace thereof, if it be wel vnderstood; and contrariwise, the disgrace if it be not perceiued. An evident exāple whereof we may see in a body proportionably drawne, which being yet without his Lights sheweth very beautiful, so far forth as it is wrought: but if afterwards it shal be shaddowed without iudgment and arte, so that the shaddowes be confusedly placed where the lights ought to be, and contrariwise the lights where the middle of the shaddowes should be, and the concavities and convexities disorderly suted, without any imitation of nature, it were better it had never bin either drawne or lightned. Whereas having lights well disposed, it doth not only adde perfection to the draught, but so *sets it off from the flat*, that it seemes to be imbossed.

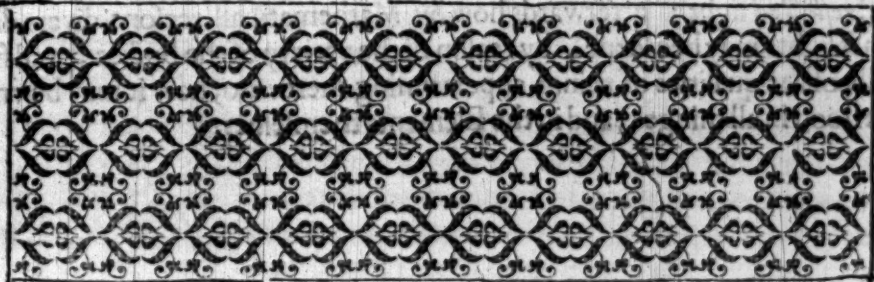
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And in this vertue and powre consisteth the chiefeft excellency of the painter: inſomuch as this point moſt properly concerneth him, by making his counterfeits ſeeme to be aſmuch raiſed, by reaſon of the ſtriking of the light, as they are indeed in the Carvers worke, by reaſon of the matter, which (as all men know) hath high and depth, the right ſide and the left, the fore part and the hinder. Wherefore they ſay, that the thing which the carver intendeth to make, is in the marble, which afterwards becometh good or bad by cutting and forming. But to returne to the light, I ſay this moreouer; that although it be of ſuch efficacie that it diminifheth the grace of the draught, where it wanteth (as is ſaid) yet the inartificialneſſe of the draught cannot diſgrace it. Whence wee ſee, that if the *Lights* bee well and proportionably beſtowed throughout a body, which is yll proportioned and without muſcles, it contenteth the eie of the beholder ſomewhat the more, by moouing him to a deſire of ſeeing the muſcles and other neceſſary partes, in ſuch a body: as in the pictures of *Bernard Zenale Trivuliano*, viz. the glorious Reſurrection of *Chriſt* painted by him, ouer the gate in the *Covent* of the Church of *Grace* in *Milane*; and many other hiſtories of his doing aſwell in colours, as in blacke and white, in the ſame place. Wherein may be ſcene pictures, made without muſcles and other neceſſarie accompliſhments, for the more gracious representation of eie-pleaſing perfection; but yet well placed, & with their lightes moſt artificiallie diſpoſed in their places; inſomuch that they ſeeme to be imboſſed outwards; ſuch is the force of theſe lights, in which you ſhall alſo finde admirable perſpectiues and ſhortnings, whollie proceeding from the orderly diſpoſing of the lights, without which theſe draughtes would haue prooued vnperfect, looſing much of that grace, although they were well placed. So that wee finde many painters, who being ignorant of the arte of proportions, onely by a little practize, in diſpoſing their lights in ſome tolerable ſorte, haue notwithstanding bin reputed good workemen; which commendation they deſerue not indeed, becauſe they neither haue the arte of perſpectiues, (whereby you ſhall ſee in their workes colourings, or actions; but not colours and certaine principal lights) nor the true repreſenting of any of the lights. Now for an example of the true arte of exquisite beſtowing of theſe lights, that table of *Le. Vincent*, amongſt many others, may ſerue vs in ſteed of all the reſt of his well lightned pictures, which is now to be found in *Saint Francis Church* in *Millan*, where he hath painted the Conception of our Ladie; which, (to omit other excellencies therein) is moſt ſingular in this point. For the perfection of lights, thoſe 2 tables donne by the hand of *Antonio Correggio*, are moſt admirable, which are yet to be ſcene in the ſame citie, with *Cauallier Leon. Aretino*. In one whereof is Painted faire *Io*, with *Iupiter* vppon a cloude; and in the other *Danae*, and *Iupiter* deſcending into her lappe, in the forme of a golden ſhower, with *Cupid* and other loues, having their lights ſo well diſpoſed, that I dare boldlie ſay, no other painter is able to match him in colouring and lightning; which tables, were ſent him out of Spaine from his ſonne *Pompey*, a Caruer. Moreouer *Mi. Angelo*, and *Raphael Urbine* the fathers and maſters of painting, are reputed moſt

most rare & divine in lights, out of whose schooles I may truly say, almost al the famous painters of Italy haue attained to the worth of their fame.

Now then inso much as these lights are of so great vertue, wee ought to vse al diligence, for the perfect attaining to the knowledge therof, by applying them to our draughts, as is shewed, inso much as the arte of *Proportion*, *Motion*, and *Shortning*, hath but smale vse and comendation in a Painter, without the knowledge of these lights, found out by reason and arte; & not taken by bare imitation from the embossed models, vnder a false apprehension of the sight, without order of distance, as also in the lines and superficies of bodies: wherefore they prooue false, and altogether contrary to the rules of arte. And thus much I thought good to note concerning this point: purposing now to begin the treatise of Light it selfe, by the assistance of him who inlightneth the vnderstandings of such as submit themselues vnto him with a pure mind, wholly prepared for the receaving of so diuine beames.



OF THE NECESSITY OF LIGHT.

CHAP II.

IT appeareth by that which hath bin hitherto spoken, that a peece of worke drawne in proportion, having his true motion, and put in colours without the lights, is like a body in the darke, of whose quantity a man cannot iudge, whether it be round or square, saue only by the helpe of his vnderstanding, that is, by that inward conceipt hee hath of the thing, and not by any outward; inso much as it is hidden from the externall Light, which concurring with the internall, by meanes of the beames proceeding from the eye, makes the diuersitie of bodies known to the Vnderstanding, after the same maner, as they receue their Light naturally.

Mm iij.

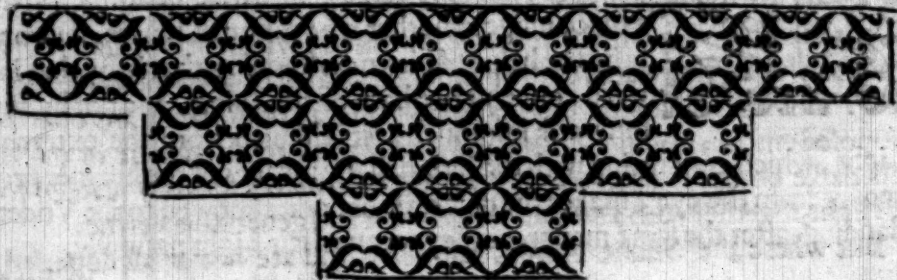
Where-

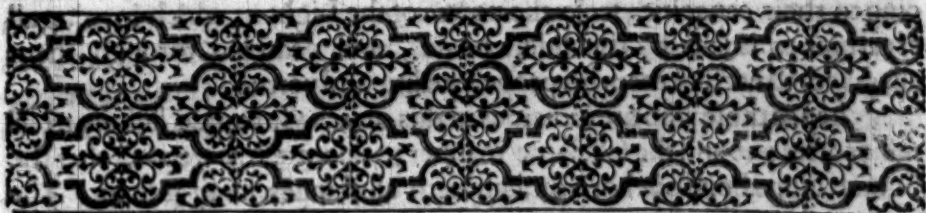
Wherefore I will handle the Lightes, saying nothing of the Shaddowes, although they be handled together with them: for the Shaddowes doe necessarily follow the lights, being caused by the decay of the light, taking so much the more force, by how much the more forcibly the light striketh vpon the body. Whence ariseth that exceeding great rayzing and heightning of a naturall plaine, in a body receaving the light according to his proper nature.

And by this we shall know: how the Lights, Reflexions, and naturall rebating of the lights doe vary, according to the diversity of the bodies; by altering them, as shalbe saide. Wherein also we shall see the very perfection of the arte: for without this, neither *order*, *forme*, *proportion*, *motion*, *composition*, or *figure* can attaine to their perfection; like vnto a body without situation or spirite; or to counterfeit starres, without the light of the sunne, giving them their brightnesse answerable to their qualities, whereby they may bee seene. But now as touching my proposed matter, I will first handle the nature of Light, and afterwarde (by the helpe of naturall Philosophie, and the Optickes, being the first part of the Perspectiues,) I will speake in generall of the *Primary* and *Secondary* lightes; then of *direct* and *reflected* light; afterwards how by Mathematicall reasons diuers distinct lights may bee seene, by reason of the variety of the bodies, and finally of the qualities of things appertayning therevnto, how it may be vnderstood in all thinges, and in the Elements themselues.



OF





OF THE NATURE OF LIGHT.

CHAP. III.



His word Light is diversly taken: first and principally it signifieth, the image of that divine nature which is the sonne of God, and the brightnes therof; which the *Platonickes* called the image of the divine minde. Secondly the cōfortable operatiō of the holy ghost. Thirdly that divine vertue, which being diffused through all the creatures, is in men their divine grace; and in all other living creatures, that powre wherby they are preserved & defended; as that of the *Seraphins* according to *Dionysius*. Fourthly that *intelligence* in the Angels, which breedeth that ioy in them, which passeth our vnderstanding, yet diversly receaved, according to the diversiry of the *intelligence* apprehending it, as *Marsilius Ficinus* vpon *Plato* noteth. Fifthly in the heavenly bodies it causeth abundance of Life, signifying an effectual propagation, and visible brightnesse in the fire, with a certaine accidental powre proceeding from the same. Sixtly it is taken in men, for the light of their *agent* vnderstanding, which illuminateth their *patient* or *passible* vnderstanding; & (in a word) for the discourse of reason, and the knowledge of divine things. Last of all it signifieth a quality proceeding from the Sunne or the fire, which so discovereth colours, that they may be seene. And this (as the *Peripateticks* say) is the cause or formal reason, wherby coloured things are seene: whose shapes & images passe to the phantasie & especially inlighten the eies, in which the image is formed, which first passeth to the common sense, afterwards to the phantasie, and last of all to the vnderstanding. This light is dispersed and extended vnto all bodies that are openlie proposed vnto it; in which colour and a beawtifull resplendencie of thicke and darke bodies is discovered, (as the *Platonickes* speake) caused by this light, together with a certaine beneficent and generatiue vertue.

But where the Sunne-beames fall not, and are not at all dispersed,
Mm iiij. there

there (the beames of the eie being restrained) remaineth a darke colour, which displeaseth and evill affecteth the minde. So that all things according to their capacitie, feeble the powre of the Light, which ioyning all creatures to it selfe by this lively heate, and pearcing through them all, giveth to each of them his proper qualitie and vertue.

Whence those who are iudicious in this arte, vse to giue lightes to all things after one and the selfesame manner; inso much as wee see, that the Sunne rising aboue our horizon, lightneth all things in an instant. The reason whereof is, because the light hath no contrary which might hinder it with his action. Wherefore it performeth his operations in the aire, in an instant.

And heereunto appertayneth that, which the Philosophers say concerning the darkenesse of the night, *that it is not caused of any darke or blacke colour which coloureth the aire, but onely by the absence of the Sunne*, whose presence and brightnesse equallie lightneth our whole hemisphere, and woulde in like sorte lighten the whole earth, together with all compound bodies, if they were transparent as the aire is. But being opaque, thicke and corpulent, they receiue not the light in his perfecte brightnesse; saue onely in that parte which is directlie opposite to the Sunne. And therefore in this our Hemisphere (because the Sunne never passeth perpendicularie over our zenith) the earth can never bee so lightned, but that one side or other of it will bee shadowed: which hapneth unto those partes, which lie directly vnder the *Æquinocticall line*, where the Sunne at noone doth so lighten the earth and the inhabitants, that it giueth light to the whole circumference of round bodies, and there is no shadow scene vnto the verie feete. Whence the iudicious in this arte, forbid vs to giue lights in a picture vnto all bodies, after one and the selfesame manner.

But besides this consideration of the light illuminating, and the earth with all earthly bodies lightned, there is another more forcible reason drawne from the grounds of the Mathematiques, viz. from the *visuall lines* of Perspective, together with the Eie. For the better vnderstanding wherof, we must note, that 3 things concur to our sight; The *Visuall lines*; The *Coloured body*; and the *Facultie of seeing*, which is in our eie. The visuall lines lightned (which are the proper matter and subiect of the perspectives) come to our eie in a Pyramidal forme, the base of which Pyramis resteth in the Object, and the conus or angle thereof, commeth to our eie more blunt and obtuse: And hereby we see the object more plainly and distinctly; but if the object be a far of, the conus or angle of the Pyramis comes to the eie sharper and lesser, and then our eie cannot discern it so clearely as otherwise it would.

Secondly it is to be noted, that the object commeth not to our eie: but the visible species or shapes are diffused through the clerenesse of the ayre vnto the eie; which species are nothing else, but certaine images, like vnto those which we see in a glasse, when a man or any thing else standing against it, is represented therein.

And

And if the coloured bodie or obieſt ſtand neere to this image, it comes to our eie in the ſame quantitie and bigneſſe of the angle of the Pyramis. Now becauſe this angle comes to our eie in an obtuſe and blunt forme, the image alſo ſeemes great, and ſo is diſcerned more diſtinctly. But when the coloured obieſt ſtandes a farre of, the image comes to the eie in a very ſmal and ſlender angle. And therefore filleth not the eie, but wauereth in ſuch ſorte, that it cannot be clearelie and diſtinctly diſcerned. As touching the third I haue no more to ſay, but that the facultie of ſeeing is reduced into acte, being formed by the concurring of the other 2 thinges required before, viz. the viſual lines, (without which the eie cannot ſee) and the image of the coloured bodie, which informeth the eie by reducing it from meere ability, into act, and informing it more perfectlie with a great image, by performing his operations better, and cauſing the thing to bee ſeene more apparantly and diſtinctly: whereas with the ſmall image of a thing too farre diſtant, the eie cannot be ſo wel informed, and therefore it cannot ſee the thing perfectly.

From which grounds, I draw theſe 2 reaſons, why the ſelfeſame body can not be lightned equally in all places.

The firſt is, becauſe the light doth not with all his brightneſſe illuminate any more then that part, which is directly oppoſite to it; being not able to illuſtrate the other partes ſo perfectly, by reaſon of the nature of the darke, terrene, and groſſe body, which ſo hindereth the beames, that they cannot pearce inwards, and performe their effects perfectly.

The ſecond reaſon is taken from the nature of our eie. For as the firſt part of the body ſeene and placed neereſt the eye, comes vnto it with a bigger angle; ſo is it alſo ſeene more diſtinctly, becauſe it is more lightned: but the ſecond part thereof, being farther of, comes to the eie in a leſſer angle, and being leſſe lightned, is not ſo plainly ſeene as the firſt: And by this rule the third part wilbee obſcurer, and ſo the fourth proportionably, vntill the eye can ſee no farther.

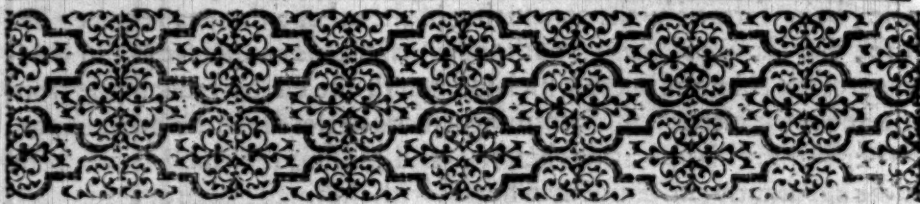
Now if you aſke me, what the Painter ought to do, when he would paint, two, three, or foure men ſtanding one behind another, all of them equally receaving the light, I anſwere alwaies according to the former doctrine: that although they be equally lightned, yet we muſt paint the ſecond which is farther of from the eie darker, and the third more then him, & the fourth moſt of al &c. vntill our eie can ſee no more.

The reaſon is, becauſe the ſecond ſtanding farther of, cometh to the eie with a leſſer angle, wherefore hee cannot bee ſeene ſo evidently as the firſt: the ſame reaſon there is of the third &c.

The ſame is alſo meant ſidelong; Wherefore whatſoeuer Painters haue obſerued this doctrine, haue become excellent, and nothing inferior to the chiefe Mailters of this arte; as *Leonard Vincent*, with diuers others named before, together with *Iac. Tintoretto*, *Marco da Siena*. *Fridericke Barozzi of Urbine*, *Paulus Caliarius of Verona*, *Lucas Cangiſius*, *the Baſſani*, and *Ambroſe Figinus*.

Now the whole doctrine delivered in this preſent chapter is (for the moſt parte

part taken out of *Aristotle*, *Alhazen*, *Vitello*, *Thomas Aquinas*, and (to conclude) out of al the best Philosophers and divines, whose opinions also I like wel of, although I haue saied otherwise in an other place. And thus much be spoken for the opinions of other men.

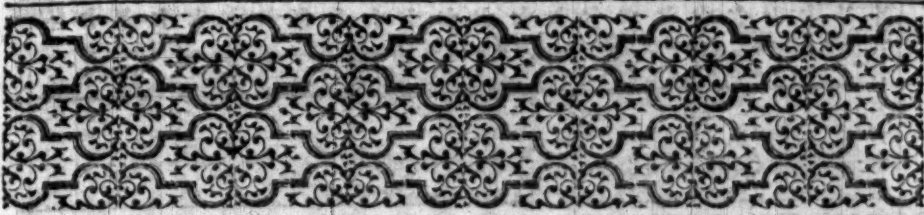


OF THE DIVISION OF LIGHT.

CHAP IIII.



LIGHT then is a *qualitie without bodie*: for according to *Mar. Ficinus*, it filleth the one halfe of the worlde from the east to the west in a moment, pearcing through all partes of the body of the aire, without any hinderance, as also through the water with very small resistance. Besides being disperied vppon putrified things, it is not corrupted. All which conditions doe in no sort agree with the nature of a body. For a body is not mooued in an instant, but in times; againe one body cannot peirce through an other, without each others destruction; besides, two bodies mixed together destroy each other with their mutual contagion. This light then is two-fould, *Primary* and *Secondary*. The *Primary* light is that which falleth vppon that part of a coloured body which is opposite to the body giving light, touching it with direct beames. A light body is that which hath light and brightnesse in it selfe: as the Sun, the fier, &c. Now that light which ariseth from this *Primary* light, is called *Secondary light*. Farthermore, light is diuided into diuers other important branches, drawne from the Physiologicall part of the *Perspectiues* whose chiefe end is to seeke out the principles, causes and elements of all visible things, together with their species, and essentiall differences, but euer in generall. Wherefore it is divided into 3 partes, according to the diuers considerations of seeing. Now the *Secondary* light is of 3 sorts; *Direct*, *Reflected*, and *Refracted*: whereof because I meane to speake particularly in their proper places, this which is already spoken of the first and second diuision, may suffice.

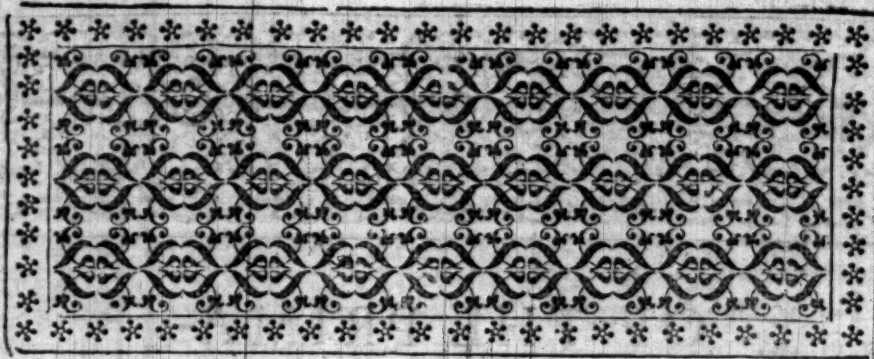


OF THE PRIMA- RY LIGHT.

CHAP. V.



THE *Primary light*, is that which falleth vppon and is receaved in that part of a coloured body, which is opposite vnto the body giuing light; which running vppon the bodies, toucheth them sweetely with a certaine natural order; that is, not possessing them in any of the extreames, as other lightes doe: which must be obserued in histories which are supposed to be in the open aire, vppon which the light may fall without any hindrance, as vppon a wall opposite to the East. This light moreouer comming into a chamber or such like place, toucheth all such bodies as are within the space where it shineth, in the vppermost partes; where the light hath also his limitation: wherefore it sometimes falleth out that a bodye shall receaue this light from the middle vpwards, or a little more or lesse; and sometimes from aboue, accordingly as the light entreth diuersly in respect of the forme or situation of the loope-hole, eie, or windowe. Whence we must obserue, whē we make windowes, or open gates, to counterfeit the so in the picture, that the light may runne inwards, as *Franciscus Masolino* did in a smale table of our Lady, in which he made 2 lightes, one which lightned our Lady, and her sonne directly; and the other a Fryer which he had painted over the gate, shining inwards through the gate; so that the 2 lights crossed each other. And this example may serue for all that can be sayed concerning this light.



OF THE SECOND PRIMA- RIE LIGHT.

CHAP. VI.

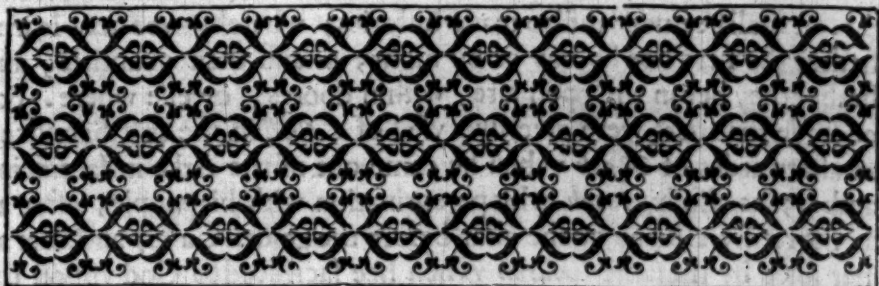


Y the *Secōd primary light* is not meant the light of the Sunne in faire wether, but that which is caused by the divers apparitions of Angels &c. whether it be by day or night, as in the Diuinity which *Titiano* painted for the Emperour *Charles* the fifth, with the quiers of Angels, Patriarches, Prophets, & all other blessed soules fit for the perfect representation of such a mystery, & in the natiuity of Christ, which falling out in the night we must imagine there shone a diuine light, as *Antonio da Coreggio* represented it in a table he painted in that city, which is one of the best peeces for painting that I know. And this light ought to be shewed in such sort, that it shine vppon the bodies so much the more, by how much the neerer they are. Such should the light of the Angel bee, which appeared vnto *Christ* in the garden; which Diuine light ought to drowne and obscure all the rest although it had not bin night: as the same *Antonio* very well expressed it in an other table. The same diuine light must bee imagined to haue shined vppon the Apostles, when the holy Ghost came downe vpon them in the forme of fiery tongues, as *Gaudentius* expressed it singularly well in a table at *Vigevano*; and likewise vpon Christ when being baptized by Iohn Baptift in *Iordane*, there was heard a voice from heaven. This *Primary light* may also be taken for that marvilous brightnesse which invironed Christ, at his glorious Resurrection; and when he was *transfigured* vpon *Mount Tabor*, which was vnto the 3 Disciples *Peter*, *James*, and *Iohn*, a token or tast of the heavenly blessednes: which mystery *Raphael Vrbine*, drewe most admirably, in the table he made in *S. Pet: Montor: in Rome*.

When

When God appeared to *Moses* in the bramble bush in Mounte *Horeb*, and vpon Mount *Sinai*, where the people ran away from *Moses*, being not able to indure the exceeding great brightnesse of his face: as likewise when he spake with *Aaron*, which was afterwarde priest &c. As also when the Angel slew the first borne of the *Egyptians* at midnight, and when the fierie pillar appeared, which guided the children of *Israell* by night; and the glory of God which was seene in the night, in the middle of the *Israelits* vpon the *Tabernacle*, which light no man was able to beholde, excepte *Moses* and his brother; And the light which was seene with that Angell, which smote the campe of the *Assyrians*.

But because I should grow infinite, in reciting al the Divine lights which are mentioned in the new and olde Testament, (but especially in the *Apocalips*, which is full of them, as also diuerse other histories, and fables) I will heere conclude this *second primary light*; and proceede to the next.



OF THE THIRD PRIMARY LIGHT.

CHAP. VII.



HIS thirde Lighte is that which proceedeth from the fire, a candle, torch, fornace &c: casting about a certaine quantitie of Light vpon men according to the force of the fire; as *Titianus* expressed about the gridiron whereupon *S. Laurence* was broyled. But this cannot be so great as that second Divine Light. This Light then distributeth his beames, according to his strength more or lesse, sometimes on this side, sometimes on that, according as the flame burneth and sendeth out his beames; as we may see in chimnies; as also according to the matter burninge;

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which

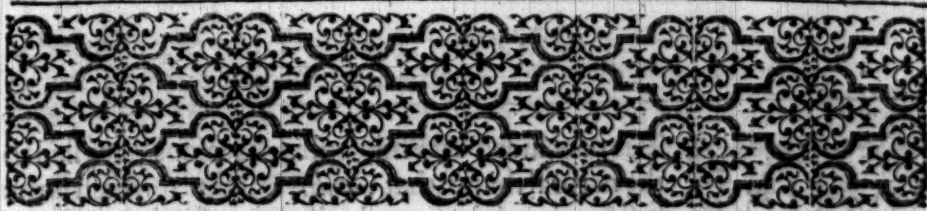
which being diuerse, maketh a diuerse flame, and consequently giueth a more or lesse quicke light to the eie. For it is eident, that there proceedeth not so much light from a small burning sticke, as from a great brand. And albeit these lightes in the day time cause a certaine colour answerable to themselves vpon the bodies; yet they doe not take away the Primarie light: whence it commeth to passe sometimes, that two lightes must bee represented in one picture; the one turning towards the Celestiall, and the other towards the fire. All these lightes strike the bodies so stronglie, that they scarcely shew any other parte of them, then that which is directly lightned, except it be by the strength of the light reflecting backe againe. Which falleth out in mettals, and other smooth shining bodies. Wherefore we must bee carefull in shewing these lightes aswell by day as night, because of the aboue named effectes: and by night to represente in all the colours, as it were a certaine shaddowe, and where it toucheth, such an increasing of the colours, as the sunne by day maketh, where his beames fall mainly, although aboute sunne-setting it shine somewhat reddish; which also falleth out in these lightes where they appeare more thicke.

Wherefore, that wee may the better vnderstande howe to dispose this light, it shall bee needefull to reade histories; whereby wee may learne whether the fiers bee by day or by night; as also their quantitie, and whether they bee in the open aire, within doores, or else where. For wee finde that fiers were diuerslye vsed of *Abell* in the first Sacrifices; and afterwarde of *Noah* vwhen he came out of the Arke in sacrificing Lambes; as also by *Jacob* in his peregrination with his people; after another sorte by *Aaron*, on the altar before the golden Calfe; and after another sorte by the same *Aaron* vwhen hee sacrificed to God vpon the altar, vvhich vvas so artificially vvrought; vpon vvhich *Nadab* and *Abiu* offering vppe straunge fire, were consumed therewith.

Moreouer, vvee finde other sortes of fire amongst the Poets, as that vvhich the *Cerastes* made vwhen they sacrificed straungers vnto *Iupiter*, vvith diuerse others vvhich shall bee mentioned in the sixte booke: by vvhich vvee may conceiue, howe carefull wee oughte to bee in counter-setting fiers, and lightes in regarde of their quantity, placing, manner of burning, and time: as vvwhether they burne by daie, as the fire of *Sodom*; that vvhich *Iuda* provided to burne *Thamar* in the Vally where the people were assembled; and that of the Pallace, where *Zambri* was burnt: or by night, as the lightes which we see put out lying in our beds; as that fire by which young *Toby* and his wife kneeling, laide the liuer of a fish vpon the coales: (which history all the painters vse to resemble, as if it had beene by day.) And that of the fornace into which the three children were cast; the flame whereof inuironed the executioners. With the like discretion shall we vary the light vpon the people which stood by, while the mother and the seuen sonnes were tormented by fire.

Moreouer in diuerse mysteries of Christ, this kinde of primary light must bee represented by night; as when hee was taken, and carryed before
Herode,

Herode, Annas, and Pilate. When he was whipped, crowned with thornes, and mocked in which action they commonly place the lightes, as if it were by day. And amongst the Gentiles, as in that fire where *Hercules* died; in *Lycaons* house on fire; in the fire of the daughters of *Hyminaeus*; in *Meleagers* firebrand, and in the funerall fire of *Memnon*, that of *Prometheus*, and that of *Troy*. Which examples (I thinke) may suffice to instruct vs, how these fiers by night and by day ought to be resembled, according to their effectes in all things: alwaies having regard to histories, which do plainly instruct vs in the true vse of all pictures, laying them before our eies as they were. Wherefore, we must not represent *Scip. Affricanus*, as if he discomfited the Carthaginian host with fire, cast abroad in the fildes by day; nor yet the overthrow which *Abraham* gaue those kings which tooke *Loth* prisoner; because all these things were perfourmed in the night.

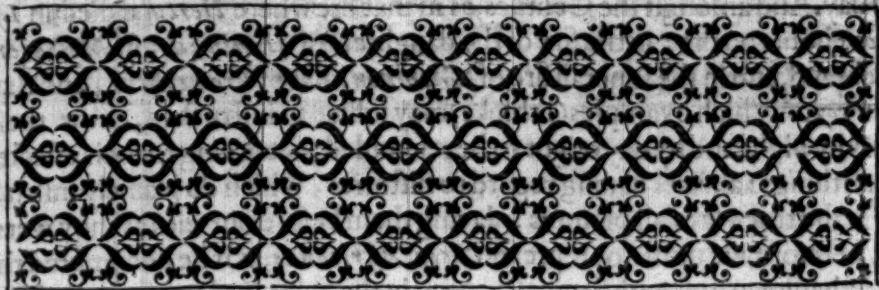


OF THE SECONDARY LIGHT.

CHAP VIII.



FROM the first, second, and thirde lights of all sorts, the *Secondary* light ariseth, which to begin withall for our better vnderstanding, is that light which is caused, not by the direct beames, but by the beames reflected. And proceedeth wholly from the primary light, which entereth into some roome, suppose a chamber, gallery &c. For we see that when the primary light entring in, falleth vpon some one part, there is forth with an other light cast round about, which is properly called the *Secondary* light, because it alwaies followeth the first. Now this cannot be so bright as the first, from whence it springeth; wherefore it euer lightneth the extremities of the partes a farre off, something obscurely, but especially by night.



OF THE DIRECT LIGHT.

CHAP. IX.



It is concluded by Philosophicall reasons, applied to the natural things, that the *direct* light (which is the first species of the seconde division of light) is onlie that which is extended and distributed directly vpon any body by his primary vertue, in such sort, that being there limited, it taketh an ende. And this light is neuer extended athwarte and crosse wise, but euer goeth directly; appearing so much the brighter, by how much the body it meeteth with all is the thicker; as shall be shewed else where. It striketh only vpon those superficies directly opposite vnto it, lightning the highest places most eminently, as being nearest vnto them. But as for the force of this light, it shall be shewed elsewhere.

OF





OF REFLECTED LIGHT.

CHAP. X.



REFLECTED light is that which ariseth from the ending of the *direct*; and is made so much the brighter, by how much the body whereupon the *direct* light falleth is the thicker; and it passeth no farther, nor returneth backe againe towards the *direct* light. It lightneth all the bodies whereon it falleth, and chiefly the hinder partes of such bodies, as are lightned before, by the *direct* beames. And this is the limitation of the *reflected* light.



OF REFRACTED OR BROKEN LIGHT.

CHAP. XI.

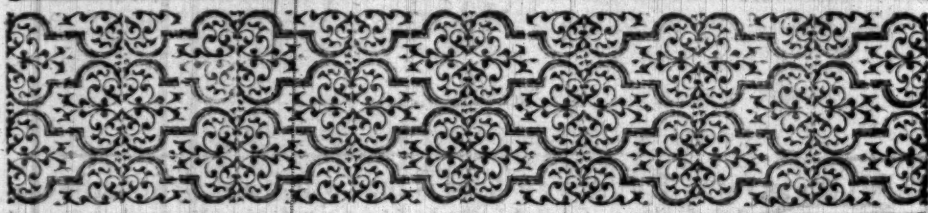


THE last light of the second division is (as the Philosophers say) that which is ingendred by the *direct* light, as it falleth vpon glasses, Christals, water, armour, and such like shining thinges, as are apt to ingender the same. And it is that multitude of beames, which are reflected round about, at the touching of the *direct* light, in each of the saide thinges; especially if it be the light of the sunne, and by day; Howbeit, the selfe same commeth to passe, from the beames of the moone in the night, or from some small candle, or burning fire. Neither doe I heere holde it

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necess.

necessary, to discourse of this at large; inso much as *refraction*, is nothing else but the breaking of the direct light vpon these bodies: which it casteth rounde about in euery place, as may be seene in cleare water, towards the bottome; as also vpon the vpper superficies next to our eie.



AFTER WHAT SORT ALL BODIES RECEIVE LIGHT MORE OR LESSE.

CHAP. XII.



HAVING hitherto discoursed of the nature of lighte, and into how many kindes it is devided, handling by the way, both the first and second deuision; it consequently followeth, that I shoulde search out the effectes thereof in bodies, according to their compositions and dispositions: and first I will consider, how all bodies receiue more or lesse of this light. For from hence arise the differences which we finde, contrary to the rules of arte, in the superficies of bodies; inso much as the Elements are the principal foundations of all bodily, mixt, and compounde things, which are composed not by way of congregation or coagmentation, but by transmutation, and vnion; because the elementes are naturally apt to be changed and mixed with each other. Wherefore (that I may at the length begin with them) it is most euident, that wheresoeuer they are founde most pure, there the light which falleth vpon them, is lesse apparent & more purified; and contrariwise brighter and of greater force, where they are thicker and grosser.

Being therefore found in each of the three orders of things, it is euident that in these *inferior things*, they are more grosse and drossie: in the *celestiall* bodies more pure and cleane: but in the *super-celestiall* they are full of
life

life and all blessed perfection: whereas in this lower world they are grosse formes, and very much depressed with a materiall dulnesse; and in the hea- uens they are after their owne proper qualities, after a celestial maner, far more excellent then in things of the third order vnder the Moone: For ther is that celestiaall firmenesse of the earth, without the fatnesse of the water: the agility of the aire without motion; there is the heat of the fier which burneth not, but quickneth all things with his heate.

Wherefore amongst the stars *Mars* and *Sol* carry a proportion and re- *Sol, Mars.* semblance vnto the element of fier, because their light is more strong and resplendent: *Iupiter* and *Venus* answer to the aire, because their light is *Iupiter.* somewhat lesse, as it were tending to yeallowe. *Saturne* (which of many is *Venus.* said to haue a resemblance to the water) is by those which dwell vnder his circle, compared to the earth, as hauing his light depriued of that resplen- *Saturne.* dencie of the Sunne, and tending to a pale and obscure yeallow. *Mercury* *Mercury.* and the *Moone*, which are helde by some to haue some agreement with the *Luna.* earth, are indeede of the nature of the Water, because in them the light is bright, but wanne and inclining to white.

Againe, the selfe same consideration and theory which is made of the light and the celestiaall bodies, is also held in respect of the triplicitie of the celestial signes. And so the beginning of the *Fier* is attributed to *Aries*, the middle to *Leo*; the end to *Sagittarius*: The beginning of the *Earth* to *Tau- rus*, the middle to *Virgo*; the end to *Capricorne*: The beginning of the *Aire* is governed by *Gemini*; the middle by *Libra*, and the ende by *Aquarius*: The beginning of the *Water* by *Cancer*, the middle by *Scorpius*, and the ende by *Pisces*.

From this sympathy and mixture of the Planets, signes, and elements, all bodies are composed. In heauen the light of the Sun is subtile and resplen- dent; wherefore we see that the stars receaue the light of the sunne like a glasse: which is therefore placed in the midst of them, as it were the spi- rit and life of all the planets: But heere with vs below it is neither so cleere and bright as in heauen; nor so grossely burning as in hell.

Note.

Againe, in the *Intelligible* world, the elements of the first order in the An- gels and blessed substances, are considered in this sort, viz. that their essen- tiaall *stabilitie* and *power* answereth to the earth, inso much as they are the firme seate and impeachlesse liberty of God. *Clemency* and *pitty* by reason of their purifying and clensing nature, are compared to the water. And so the *Psalmist* speaking of them, calleth them; where talking of heauen he saith: *Thou which rulest the waters & the things about them*: By the *Aire* is meant a most subtile spirit: and by the *Fier*, *Loue*. And they are called in the Scrip- *the winges of the winde*: and in an other place the *Psalmist* saith, *Thou which makest thine Angels spirits, and thy ministers a flaming fier*.

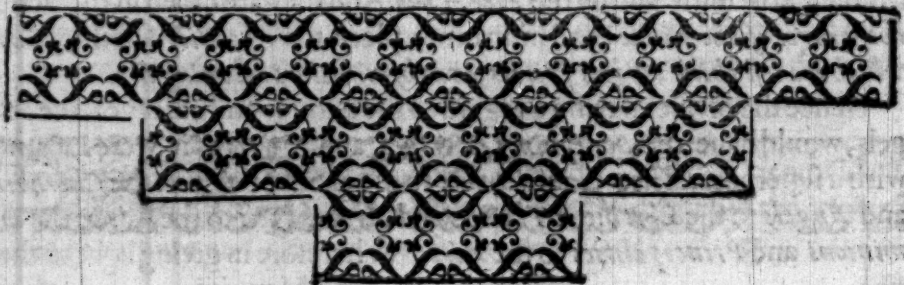
Hence the diuines having a regard to the natures and offices of the An- gels, would haue the *Seraphines*, *Vertues*, and *Powers* as it were inflamed with a supernatural heate, answerable to the element of fier: the *Cherubins* and *Angels* to the *Earth*: the *Thrones* and *Archeangels* to the water: the *Do- minions* and *Principalities* to the *Aire*. Wherefore in giving light to these

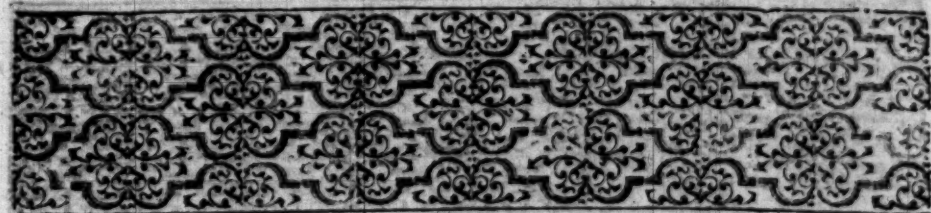
glories (which painters must often times doe) we must shew the light as it were shining through and pearcing their formes: for they are reflected in the light, by which they are made cleere in that divine glory.

* And I that
he should not
be Painted at
all

But although many painters vse neuer to paint God the father, but all shaddowed with certaine transparant lightes, so that his forme is thereby obscured and blemished; yet I should rather thinke, that for our patterne & mirror, he ought to be represented with perfect cleere colours; declaring therby that the perfection of all things, is in him as in their first cause. And so it seemes to be required, that we make that light exceeding bright; but so, that it may not seeme to bee receaued from some other place: but to be originally in himselfe; who from his glittering beauty, doeth primarily lighten himselfe, and afterwards imparteth it to the heauens, and last of all to these inferiour things; shining, as it were, in three glasses, according to the *Platonikes* opinion. Which is also agreeable to the Scriptures: whereunto we ought to haue regard in the making of such pictures: for the pictures are, in a maner, as well to be read with the eie, as the scriptures being read, are to bee heard by the eare: whence we read of God, in the Script: *He wil open the earth, and the Saviour shall spring forth.* And againe of God, *The fountaine of living water, which purifieth all things:* and in another place, *The spirit which inspireth the breath of life:* and *Moses* and *S. Paule* testifie, that he is a *consuming fier*: So that in such workes wee must obserue these degrees, viz. to giue the *principall* light to God; the *second* to the Angels; the *third* to the heauens; the *fourth* to vs men, and the *fifth* to hell. Alwaies considering the bodies which are apte to receaue light more or lesse, which in this sort we shall finde to be in God the fountaine of light: in the Angels reflexions: in Heauen brightnesse: amongst vs shining: and in Hell, as it were, the matter and dregges of light, whereunto all the drosse and grossenesse of things are referred. And this is the whole foundation of the arte, concerning the faculty of Lightes, by reason of the matters of bodies, both imaginatiue and visible.

OF





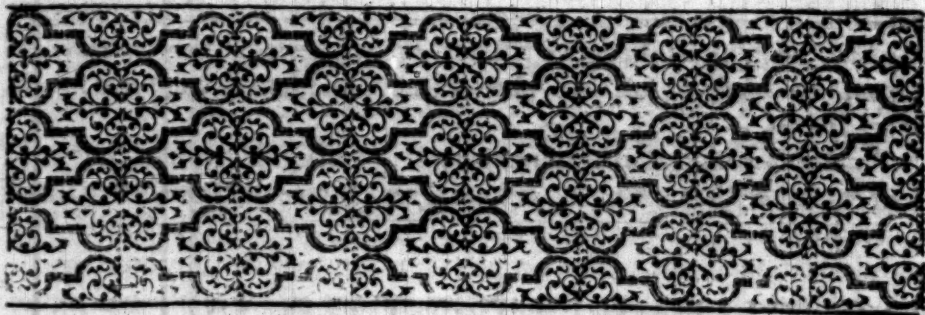
OF THE EFFECTES WHICH
LIGHT PRODVCETH IN BO-
DIES IN GENERALL.

CHAP. XIII.

HAVING in the former discourse made it manifest, that all bodies haue their light according to their qualities in each place (as well the Angels in the *Empyre-all heauen*, from God, as the stars in the eighth sphere from the sunne, and men from the sunne beames, and light of the fire, and finally hel from the true and proper fire thereof, which is a grosse matter of the light, deprived of all raritie) the order of the place doth now require, that I should intreate of such effectes, as are produced by the light, falling in his owne nature vpon all kindes of bodies: for we doe sensibly perceiue, that the light appeareth so much the more cleere and brighte with vs (speaking alwaies by way of example) by howe much the more thicke and hard bodies it findeth to be receiued vpon. Wherefore I meane particularly to intreate of all sortes of bodies, shewing what effectes the light produceth in each of them; and first of such as tende towards the nature of the *Earth*, the heauiest and grossest of all the *Elements*.

OF





OF THE EFFECTS WHICH
LIGHT PRODVCETH IN
EARTHY BODIES.

CHAP. XIII.



O beginne then, the earth (not bringing forth stones of it selfe, as *Auicenna* writeth, by reason of his drinnesse, for want of the moisture of water, which thickeneth and hardneth it, for which cause it remaineth pure and simple, as wee may see in the dust, sande, and *terra mortua*) receiueth the light very dimly & faintly in comparison of that which falleth vpon stones; wherefore we see, that the light falling on the ground, ingendreth reflexions, which lighting vpon stones is so much the more increased, by how much the harder and thicker they are which it meeteth with; being euer accompanied with reflexions in the extremities, by reason of the reflexion of the parte strooken with the light; Which doth so much the more reverberate the same vpon al other things neere about it, by how much the lesse it selfe participateth of the earth.

And therefore that part of the earth which maketh lesse reflexion, if it bee placed against marble or some other cleere, thing, vpon which the light falleth, is in some sort lightned, receaving (in a manner) as much brightnesse from behinde, by reason of the reflexion, as from the light before, which may also bee seene in all things else, being holpen by some body more prompt to receaue the bright and cleare light; as being neere lead, silver, brasse &c.

This is an infallible rule, concerning the effects of light, by reason of the nature and composition of the bodies receiving it: for the farther manifestation whereof I will set downe the most fit and proper example that can bee

be devised in the whole arte of Painting; by the helpe whereof, we shal the better attaine to the knowledge of a certaine defect in painting, which in truth ought to be avoided, as an enemy to the truth: which also, *Le. Vincent, Raphael Urbine*, and other good painters ever eschewed; howbeit *Vincetius Foppa, Bramante &c.* (whose workes witnesse the same) were not much behind them.

Now concerning the difference betweene flesh and * gypsum, it is evident, that the lights and reflexions are diversely receaued on them; Inso-
 much as the flesh being tender, the light falling vpon it, causeth a sweet and pleasant shaddowe without much reflexion, without any indecorum: in such sort that being beheld in a pretty distance off, the flesh will seeme round & tender without shaddow, especially the renderer it is, as in young men and children: contrarywise, it remayneth more harsh by meanes of the light and shaddow, when it is lesse tender; as in old, hard, and stiffe flesh. Notwithstanding, it will not bee so much as in Gypsum or Marble, although it bee formed like flesh: which being contrary vnto flesh, and carrying a luster and whitenesse by receauing the light vpon it, becommeth more sharpe, by reason of certaine vnpleasant and too apparant reflexions, which will not suffer the thing to appeare round like flesh: but confounding one member with an other, by reason of the lights, doe breed a confusion, and so much the more, by how much the body is whiter.

* Images of Plaster.

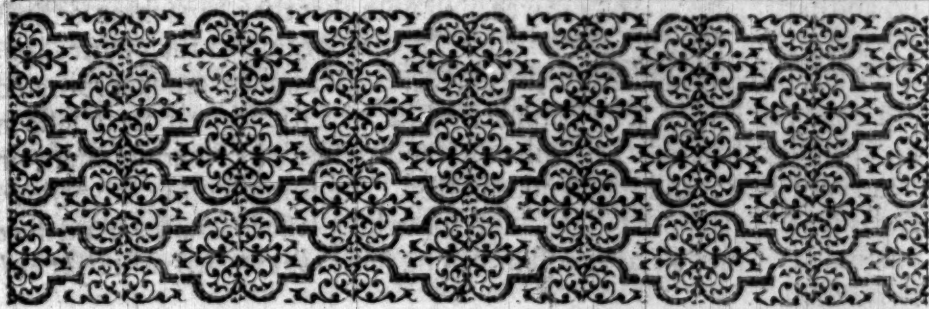
Which difference many painters not obseruing, whilst they drew young bodies from the imitation of such pictures, made in gypsum and marble, with such hard, bold, and sharpe lightes, haue euer kept that manner of lightning, which as it proceedeth from such bodies, so indeed it is onelie required in the resembling of the same: but these men proceeding farther yet, do vse the selfe same kind of lights, whensoever they draw true pictures from the life it selfe: so that they can never make them resemble the life, although they be skilfullie delineated: as may be seene in a picture of the Poet *Ansonius*, painted by *Bramante* vpon a wal here in *Milane*, in the *Marchants* streete, besides other coloured pictures: the like whereof *Franciscus Vincentius* made in *S. Maria de Gratia*, where he Painted a chappel with the *Evangelists, Prophets, and Sybilla* after the same manner; which appere nothing beawtiful to the eie of the beholder, notwithstanding they be wel proportioned: The which custome is also practized of many Painters nowadaies, who are so wel knowne, that I neede not name them, wherof some, (as *Lucas Cangiasso*) do most earnestly endevor to avoid it, being very good in proportion, and of good knowledge in this arte; as also *Aurelius Lovinus*, who sheweth that hee was no bastarde sonne of *Bernard Lovinus* the excellent Painter; as may bee gathered by diuers Chappelles and other workes of his doing aswel without *Milane*, as within, but especially at *Lugano* in a *Centurion*, and a *Crucifix*.

Thus haue I sufficiently discoursed of this point, especially considering we may see the examples of *M. Angelos* coloured workes, as also of those others which I mentioned in the 31 chap: of my first booke, and besides, those of *Antonius da Correggio*, well worthy to bee numbred amongst the rarest Painters

painters; of *Sebastian, Piombo, Giorgione da Castel Franco, Palma, Alexander Moreto, Girolamo Bressano, Pordonone, Sarto, Daniel de Volterra, Rosso, Bologna, Mazolino, Timotheo Vita, Giulio Romano, Fattore, Sesto, Boccaccino, Lovino, Andrea Solari* brother to *Christopher Gobbo, Toccagno*: and of low *Germanes*, of *Nubertus Leidanus, Scorellus, Burgeli, Pancelli, Florus, Theodorus, Mabutius, Dionatense, Lusto, Maio, Alosto, Gasello*, and diuerse others, not only of these times, but also of the second and third company, as the *Italians* themselues: all which are worthy to be registred for al succeeding ages: who following euery man his proper Genius, whatsoeuer it were, haue euer avoided this boldnesse of reflexions, saue when they haue imitated marble; still drawing as neere the nature of the things as was possible, which doe also cause reflexions betweene themselues, answerable to the nature of the matter, and colour more or lesse, which by reason of the light ingendreth a reflexion receiued in his shaddow. Wherefore we see the white colour about the throat, to reflect much more vpon the edge of the iaw, by reason of his brightnesse, and so all other things are reflected betweene themselues, as they are more or lesse apt to receiue bright and quicke lightes. For the light neuer toucheth an earthy body so sharply in any parte, but that presently there is also caused a strong shaddow on the contrary side: so that one shaddow prooues more light then an other, as one light is more quicke then an other. Whence it commeth to passe, that a body is heighthned & lightned, and there withall shaddoweth this diuersity of lightes, and lesse lights, shaddowes, and lesse shaddowes, which we call *mixtures*.

Farthermore in drapery, fouldes, and curlings, we must be very heedefull in this point, for it is worthy no small consideration, being indeed of so great difficulty, that it is well vnderstood but of very few: So that wee shall finde but few painters, who haue handled their drapery (like vnto *Raph: Urbine, Leonard Vincent, and Gaudentius*) according to the colours, the quality of the stuffe, and apt agreement with the carnation; by giuing more luster to those partes which are nearest the bones, as the iointes of the fingers, the shoulders, the knees, and such like eminencies; that so the more fleshie partes may become more sweete; And this I take to bee the truest way for the imitation of them.





OF THE EFFECTES VVHICH
LIGHT CAVSETH IN WATE-
RIE BODIES.

CHAP. XV.



HEREAS the matters of precious stones are transpa-
rent more or lesse, (as those which are commonly cal-
led *gemmes*) they must needs receiue the light more
sharply; which easilie passeth through them, carry-
ing their vertue along with it: as may bee seene in
the Sunne, which casting his beames vpon the stone
Iris, causeth the *raine-bowe* to appeare therein: so
that the lighte passing through these stones carrieth
with it their true and perfect colour; like as the colour of the wine or wa-
ter in a vessell of glasse, is cast vpon the table whereon it standeth. The
reason wherof is, because the light hath no colour in it selfe at al, in so much
as it proceedeth from the Sunne, which must needs be corruptible, if it
had colour.

Now though the light haue no colour, yet it hath this property and ver-
tue, that it discouereth and maketh the colours appeare, where it findeth
them. And so the light passing through a greene glasse, casteth a greene co-
lour, to our sighte, as if the light and sunne-beames were greene. And thus
if I woulde enlarge my discourse, I might exemplifie in the light passing
through a glasse ful of red wine. But to returne to that I left, the light in such
transparent and perspicuous bodies, doth so much the more shine forth &
appeare, by how much the more condensated and compacted a body it fin-
deth. Wherefore we see it more acute and cleare in the Diamonde, then in
Christal, in Christal more thē in glasse, & in glasse more thē in Ice. Now that
which is said of the diamond is generally meant of all other precious stones.

Again we are to consider what force the light may haue in Mentals, ac-
cording

*The first
colour.*

The second.

The third.

cording to their seuerall perfections; insomuch as they also consist of a solid and hard matter. Where we must note, that they haue three distinct colours; which are more or lesse intended, according to their perfection; the first is common and bright, by glittering as if a light were incorporated in a coloured body. The seconde is white, which is seene more or lesse in many kindes of mettals: as in Siluer it is most white, in Tinne dimmer, in Lead very little, and almost none in Iron. The thirde colour is yeallow, and is specially seene in Golde, and something lesse in Brasse. And these colours are in mettals, as almost in all things else, *the extremity of a light body terminated.*

Obserue.

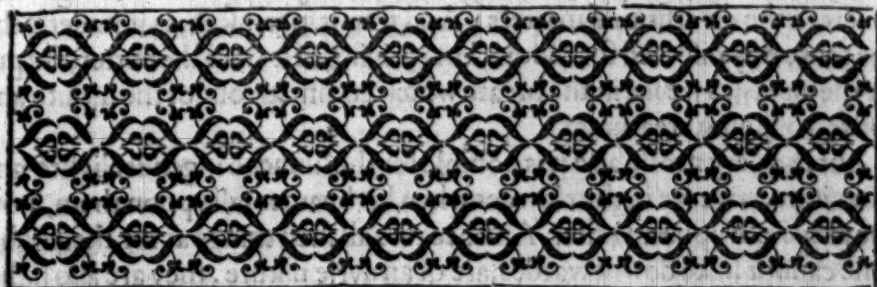
Now in whatsoeuer body metall is counterfett with his immediate brightnesse and puritie, it seemeth that the same brightnesse is incorporated in the colour, because the shining thing being condensed, shineth by reason of that polite hardnesse, which maketh it apt to receiue the same, as *potentia receiveth the forme*. So that the resplendencie and glittering in mettals, doth commonly arise from a subtile watrinesse, and a drie and harde earthinesse, condensed in them. And consequently in all mettals, that which shall participate a more subtile watrinesse, mixed vvith pure and harde earthynesse, vvill prooue more pure, glittering, polite and smooth. For on the contrary side we see, that in vnpolished metall, one parte shadding the other, hindreth the brightnesse, of what nature soeuer it be. Wherefore Golde shineth more then any other metall, nexte vnto that Siluer, and then Steele being polished shineth like a glasse. The reason of this resplendencie, wherein the Image is receiued, is (according to the *Peripatetikes*) *a limited and polished superficies.*

And heere we must obserue, that in expressing of armour, we must represent the lightes more stronge and quicke, according to the distance of the sight, which by this meanes will prooue more liuely and natural, without the obscuring of such pictures as are painted within it. Which fault the best painters haue euer avoided, as may appeare in the counterfet of *Franciscus Valesius king of Fraunce*, and *Ferdinando king of the Romanes*, done by the hande of *Ticiano*; and in the counterfet of *Prospero Colonna*, made by the hand of *Sebastian del Piombo*.

Farthermore we must note, that within, vpon armour there may bee represented as it were in a glasse, all such things as are opposite vnto it, with the same colour and reflexions of light, which each thing hath, standing so neare it, that it may bee receiued. But all these images, and counterlightes or reflexions woulde bee dimmer then the greater lighte, which the armour receiueth from the Sunne, or some other primary light, which representeth the same. And whosoever shal doe otherwise shal shew himselfe to bee but an ordinarie painter, and vtterly ignoraunt of the *Perspectiues*.

But to our purpose: the lighte which falleth vpon the water, by how much the purer it is, (as that of running springes, or that vvich descendeth from the toppes of mountaines, gushing forth through the stones)

stones) makes the sandes, stones, plantes and such things as are in the bottome, to appeare where it dilcendes, so purifying the nature of the water, as if there were nothing betweene the superficies and the bottome thereof. Now the light appeareth so much the more fierce, by how much the quantity of the water is cōdensated: as may be seene in the waues of the sea, carried vp aloft by the violence of the winde, against the Sunne; vpon which we may very wel fix our sight, though we cannot doe so vpon a glasse placed in this sort, against the sun-beames; wherefore the waues of the sea must be lesse lightned, then the points of the cristall against the sun, on the tops of the mountaines; because they differ. So that we must euer haue respect to these comparifons; because from hence ariseth the greatest and most delightfull variety of the Arte.



OF THE EFFECTES WHICH
THE LIGHT CAVSETH IN
AERIALL BODIES.

CHAP XVI.

I make no doubt, but that when the Aire is most cleare and bright, a man may discerne some quality of the striking of the light (besides an evident & consequent light) according to the nature thereof: yet notwithstanding I thinke, that by how much the grosser it is made by reason of the vapors, as of the water or fire, by so much the fitter it is to receiue light. Which may be seene in that matter which issueth out of the holes of the fore-head of certaine monsters which are found in the Northren Seas, called *Physeteres*, and many others; but most evidently in the open aire, in the clouds, which being now more, now lesse lightned, appeare vnto vs like bombace. So that we seeme to see diuerse forms of beasts and other liuing creatures therein being raised with their fit lightes, as they are more or lesse dilated, much like to the naturall thinges.

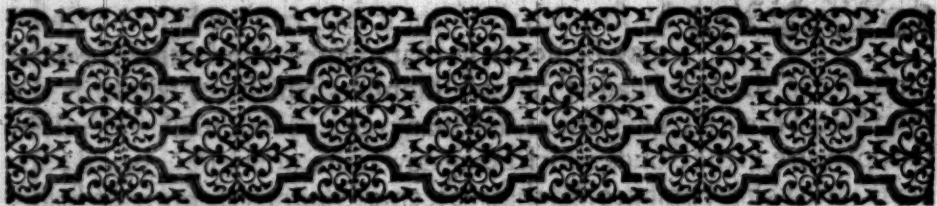
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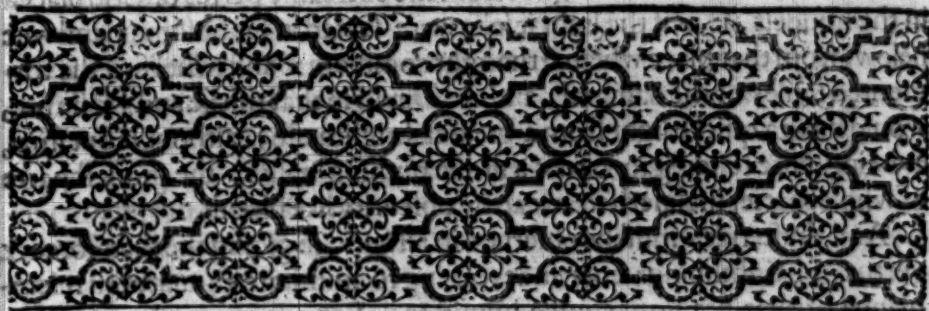
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Thus the aire being thickned with moisture, receiueh so much the lesse light, by how much it is farther of from the humidity. So that there appeareth no light at all, when the aire is wholly possessed with thicke and clowdy vapours; although in respect of the antiperistasis or repugnancie, it passeth through (after a sort) by actuating his natural vertue. And this commeth to passe, when there is so much moisture, that no sunne-beame can be seene in the aire. Which is quite contrary to that, which falleth out when the sun striketh vpon the mists or shaddowes neere vnto it, about sunne-set, or sun-rising. For then it falleth vpon them so strongly, that it makes them seeme to be of the same colour with it selfe, viz: yeallow; and towards the euening, of a deeper red, like the fire, condensated against the dry matter, in such sort, that it resembleth the light burning flame, resolving the smoake; which the thicker it is, the greater the light appeareth, as in that parte of the matter, which is most grosse; as contrarie wise in a clowde where the light striketh not, it causeth obscurity and darkenesse: so that by this meanes the light discovereth the diversitie of matters. And thus it increaseth, as it findeth the aire more fitly disposed for the quicke receiuing of it; and the better, the purer the aire is; as we see in the breath which commeth out of the mouth and nostrils of liuing creatures.

But in a very grosse aire it is possible for the sunne to ingender lighte and reflexions, as we see in the clowdes when his beames fall vpon them, how one reflecteth vpon an other. And because all such things as for their lightnesse cannot sinke downewardes, are of an ayrie nature, they are also lightened: but in so much as they are voide of heauines, thickenesse, & hardnesse, they are not capeable of a sharpe and quicke light, neither can they cause any great shaddow; as may be seene in certaine stones, as the pumice, &c: which can neuer sinke vnder the water. Wherefore we see, that in sleighte and light things the sun-beames strike nothing strongly: as in light cloathes, suppose vailles &c: which doe therefore seeme pleasant and sweet, in respect of other cloathes and drapery. Leaues also, barks of trees, &c: are of the nature of the aire.

OF





OF THE EFFECTES WHICH LIGHT PRO.

DVCETH IN FIE-
RIE BODIES.

CHAP. XVII.

MOREOVER in the Fire there is a certaine percussio[n] of the Light, and especially when it is most grosse; as may be seene in the fire burning in a cole, wood, yron &c: which receiueth light from the cleare flaming fire, which is next vnto it: as also in the selfe same fire, the grosser part receiueth it sharply, by reason of the subtiler and thinner, as from a more perfect fire, and lesse corrupted with mixtures, as also not being restrained therein, as it is in the body of *Mars*; which hauing his light restrained by a greater, receiueth the light of the sunne, as it were from a fire exceedingly dilated, through which it passeth and shineth, causing the starres to shine. And as this appeareth in the fire which we kindle within doores; so and much more is it discerned when it looseth of his brightnesse and colour; as when it is kindled openly in the sunne: because this brightnesse of the seconde order is more purged and cleere. The selfe same would come to passe vnto him, that were able to beholde the sunne-beames, in presence of the exceeding great light of the Angels; & the Angels againe in comparison of the most glorious brightnesse of the grande sunne-lightning Sunne. This I speake of the degrees of light, not that I am ignorant, that there is one, and the selfe same light in diuerse glasses.

This then I holde, that the Angels shoulde receiue the Diuine light, not from the extreame partes, but from the very middle, as from a candle placed directly in the middle, betweene a great many bodies standing

rounde about it : wherefore the Angelical lightes ought to shine through the middest, and from aboue, (not from the extreame partes of God placed in the middest,) as if the light it selfe were seated in his bosome; and wee below, from that place whence the light commeth: and in hel fire the tormented soules of the damned, and the Devils in that thicke and grosse fire, would haue a quicke light from a greater brightnesse, although but smal, as being a fire tending towards a grosse burning redde; the grossest parte of whole matter inclineth to an earthy obscurity like bloud.

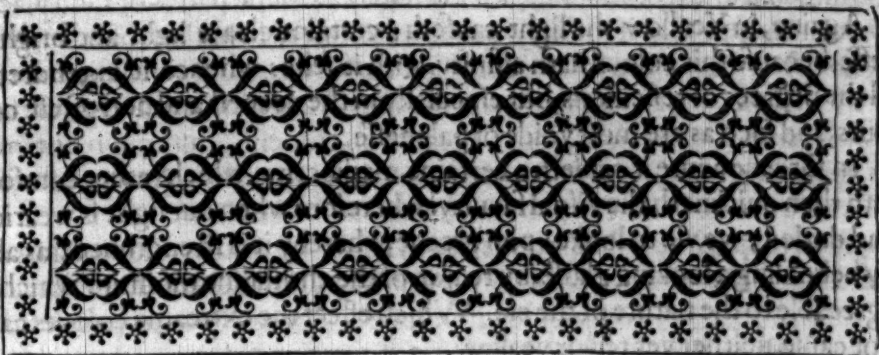
And these rules must be obserued in all fiers, in giuing the their force & vertue of heighthning; euer indeuouring to immitate the naturall resemblance of that fire you would immitate. For euery man knowes they shew forth diuerse colours, by reason of the diuersitie of matters, wherein they are kindled; as in brimstone, whose smoake must bee accompanied with his true lightes: which must also bee obserued in stones of a fierie nature; as the *Carbuncle*, and *Ruby*.

Farthermore we must note the comparisons, as if you would counterfet some heauenly brightnesse about an Angel, in the day time, you must make that to obscure and dazell the lighte of the sunne and the day: and this likewise of the sunne, the light of a candle, or of the fire &c: and thus much bee spoken of the lightes which doe mutually inlighten each other, according to their degrees and orders. Wherefore this may suffice vs, who walke in this darke aire (which shoulde haue beene noted in the former chapter) as it were in a clowde, not distinguishing the one from the other, except our mindes be illuminated from aboue.



OF





OF THE EFFECTS WHICH
LIGHT CAUSETH IN
COLOURS.

CHAP. XVIII.

BECAUSE the Light appeareth farre more brighte in bodies whose colour is more conformable thereunto, by meanes whereof it causeth diuerse effectes; it will not be impertinent to our purpose (hauing alreadie discoursed how the bodies, as they haue affinity with each of the Elementes doe receiue more or lesse light, according to their naturall agreement) to say something of the qualitie of colours, vpon which the light striking, hath more or lesse correspondencie to the nature thereof, sorting so much the more liuely, by how much the greater agreement they haue with the light.

Whence it commeth to passe, that vpon a Red colour the light giueth a certaine thicke luster, but stronge and sharpe, which commeth to passe likewise proportionably in sanguine and well coloured complexions; for in red faces the lights are sharpe and shining; as vpon the bals. of the cheekes, on the toppe of the nose and forehead. Which we see not in pale, wanne, and flegmaticke complexions &c: in which the lighte is disperfed and dilated with a kinde of remisse brightnesse, because it findeth no correspondencie with his owne nature.

Againe falling vpon Blacke, it yeeldeth no sharpe quicknesse at all, saue only in respect of the perfection of the matter, being more purified from earthy dregges; as on blacke silke, in comparison of blacke wollen cloath.

Whence in taffeties and sattens we see a greater luster then in cloath, and a

greater then this in Inke, Ebony, and the Tuck-stone, by reason of the greater humidity.

Yeallow.

Againe, in Yeallow the light causeth a certaine cleare light and brightness, because this colour hath affinity with it selfe: whence it ingendreth all the degrees of reflexions, but especially in the deepest and perfectest colours, and such as are most voide of palenesse.

Greene.

Note.

In Greene azure it causeth a certaine mediocrity, which rather comforteth then quickneth the visual faculty: wherefore when our sight is wearied and dazled, we vse to looke vpon greene, whereby it is strengthened; as also by beholding a looking glasse, by reason of the cristalline moisture which is agreeable to the nature of the eie. Which effect the extreame colours cannot cause, neither yet red or yeallow.

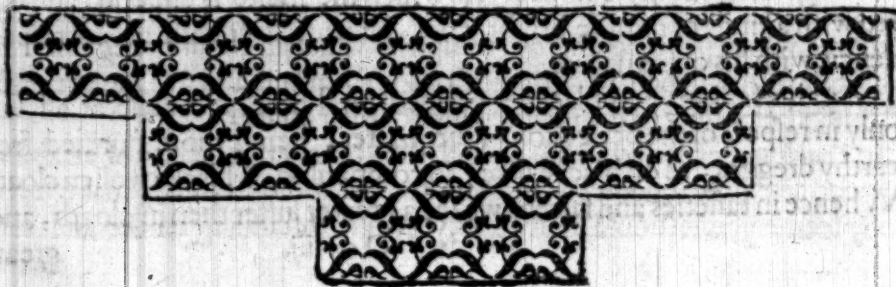
White.

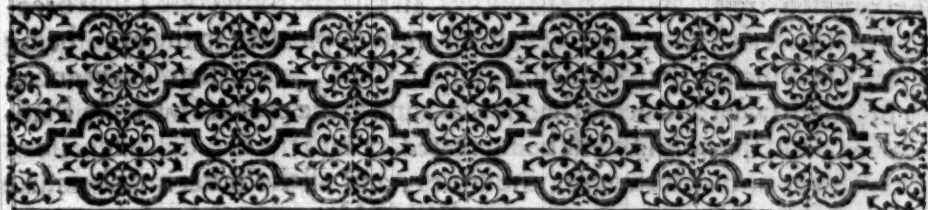
Note.

In White it is too much continued, by reason of the cleerenesse, which hath great correspondency vnto blacke, from whence it receiueth his shadow when it is striken of the light; because white is referred to the Moone, and blacke to Saturne. Which hapneth not in yeallow, whose shadowe inclineth rather to red then to any other colour: by reason of the conformity of the fiery nature which is betweene the Sunne and Mars, though the one be dilated, and the other congregated. And because the middle colours betweene these extreames, are intermeddled with the aire, which vnitheth them into one nature more or lesse, according to the vertue which preuaileth in the one more then in the other, it can haue no limites of light or darke, but of a certaine mediocritie, as we see in *Jupiter*, in lighte greens, saffron colour, roses, straw-colour which is mixed of white and yellow, and part of those which incline to carnation, by reason of the agreement betweene *Mars* and *Mercurie*, which are naturally good to the good, and very bad to the bad; and so much the more in those which are more thinne, in whom the light hath greater force and resplendencie, because their composition is more agreeable thereunto.



OF





OF THE EFFECTES WHICH
THE LIGHT HATH IN EVERIE
KINDE OF SVPERFICIES.

CHAP. XIX.



AVING hitherto intreated of the effects of the light in each body, according to the qualities thereof in general; it remaineth that now I say somewhat of the Superficies in general, that is, of such effectes, as are caused by the Light running vpon them In the declaration whereof, I wil containe my selfe within the example of mans body, running ouer all the seuen ages. For when we shall know how to apply, each like to

his like, we shal iudge of al other superficies, by this of a mans body. And here you shal vnderstande how the light ingendreth his effectes in bodies, according to the eminencie or depression, restraining or dilating of their superficies, from whence ariseth that harshnesse or sweetnesse of bodies, according to the foresaid qualities of the superficies.

First then for *Infancie*, which is attributed to the Moone, we see the lightes vpon the superficies of infantes, dilated, and not sharpe; by reason whereof there is none other impression wrought in the beholder, then a certaine dilating of a fat, plumme and simple matter, without any sharpenesse. 1. *Infancy.*

This sharpenesse afterwarde beginneth to shew it selfe in *Childe-hoode*, which belongeth to Mercury: for in children the lights beginne to appeare more sharpe, by reason of the contracting of the superficies, but with all somewhat vnstable, shewing a kinde of variablenesse, answerable to their gestures, which proceedeth from the spirit, which in children beginneth to worke, by causing them to distinguish good from euil, and to haue a regarde of things belonging to the maintenance of their estate. 2. *Childe-hoode.*

In *Youth*, gouerned by *Venus*, (which time breedeth a facility of attaining to good artes) the superficies being protracted and restrained, maketh the body seemely, as it should be alwaies, yet notwithstanding tender and delicate, 3. *Youth.*

cate, so that it may not bee said to bee eyther fat or leane, whence nature becommeth freshe and prone to luxury. In this age the second Light breedeth a wonderfull sweetnes, delightful and well pleasing to the eye, being vtterly depriued of the spreadding of the lightes, yet with great decencie. It breedeth sweet and firme shaddowes, and so the eyes are sweetely shadowed, and the nose likewise being rayfed, casteth the like delicatenesse of shaddowe; and so the legges, the armes, and all the other members, like the auncient statuaes of *Venus* carued in Marble.

*Middle
age.*

In the *Middle age* referred to the Sunne (wherein all the operations are concluded, and that fervent desire of honour and glory obtayned by vertue discovereth it selfe) the Lights runne with greater force, having then the greatest perfection that ever they will haue; being neither too vnpleasant nor too sweet, but much delightfull, accompanied with a kinde of firme stoutnesse, so that in some partes they remaine something more fierce.

*Constant
age.*

And thus much of the superficies of the greatest perfection to be founde in any age, which now I must leaue, proceeding to the searching forth, of that crudity & hollownesse which beginneth in the *Constant age* of a man, dedicated vnto *Mars*; whose body now being setled and compacted, the heate of youth is restrained, making him more sharpe, so that now hee entreteth into severity, sternenesse, and strength, by shewing forth all that force, which before lay hid.

And by this meanes the superficies is restrayned about the limmes, being boldly rayfed vp in one parte, and falling in another; vppon which whilest the light falleth, it causeth the partes to rise and stand out by shewing the Light, and contrariwise making sharpe shaddowes; whence that age yeeldeth the lustiest and boldest courage of all the rest.

Olde age.

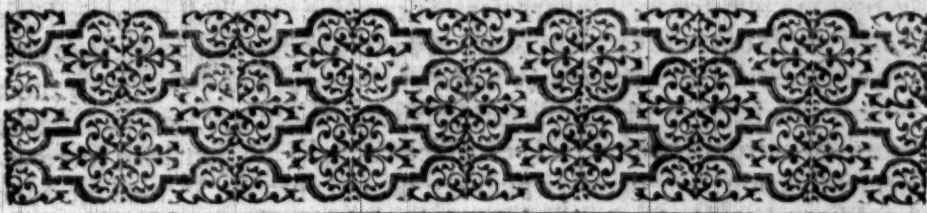
In *Olde age* swayed by *Iupiter*, the lightes appeare heauie and full of maiestie and gravity, as in Philosophers; and so contrariwise the shaddowes: which commeth to passe, by reason the superficies is deprived of that quality of increasing and vigor, yet not crude and hollow without order, but in a middle temper betweene both, like to the desires of men of that age, aspiring and desiring rule, and answerable to the naturall vigor which is not yet departed; wherefore now the man restes wholly wel satisfied, carrying himselfe with reason, gravity, and maiesty.

Dotage.

But in *Dotage* moderated by *Saturne*, maiesty, and naturall vigour being lost, Envie, Loathing, Coveteousnesse, Hatred &c. begin by little and little to take place. Wherefore the superficies being sharply elevated, and making acute angles, and declining lines, cause the lightes running vppon them to appeare sharpe, being encountred with very deepe shaddowes, which breede Melancholy and sadnesse in the beholders: as the eies wholly shadowed with the eie-browes, the mouth with the nose, the cheekes with their balles, the forehead with the pulses, and so through out all the other partes, as the concauities of the bones without flesh, by the most apparant parts of the bones; all which things haue a correspondency with Melancholy and sadnesse, and breede annoyance to the beholder.

In *Infancy* then wee must expresse simplicity, and a dispersing of the lights

lights, in *Childhood* a sharpe simplicity, in *Youth* a miableness; in *Middle age* a graue beauty, in *Constant age* lustinesse and courage, in *Olde age* grauity, maiesty, and consideration. And these are the orders to be obserued, in giuing lightes to all superficieses according to the diuersities of bodies, carrying euer an especiall regarde to the higher and more eminent partes, where the light falleth more strongly.



HOW BODIES REQVIRE BVT ONE PRINCIPAL LIGHT ABOVE THE REST.

CHAP. XX.



VE must vnderstand, that euery superficies receaueth so much the more light, by howe much the neerer to the light it is, as well on high as below, before as behinde, on the right hand as on the left; for it must needes be, that they receaue one greater light, and that the other lesser lights doe by degrees followe and serue that primary light, as the chiefe and principall, which giueth strength and life to all the rest. Whence

M: Angelo obserued one onely principall light, in the superficies nearest to the light, and in the others he proportioned them lesse and lesse by degrees. The like did *Leo: Vincent*, *Ra: Urbine*, *Gaudentius*, and *Cesar Sestius* in their pictures, but with greater shaddowe: which did therefore so liuely represent embossing, that they seemed to stand quite out of the table: vnto whom we may adde *Bernardine Lovino &c.* though they wrought more grossely.

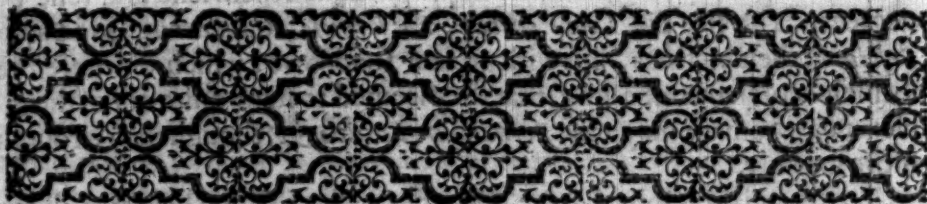
To the end therefore that we may effectually raise and heighten all our pictures, we must be orderly guided by the direction of one principall light,
greater

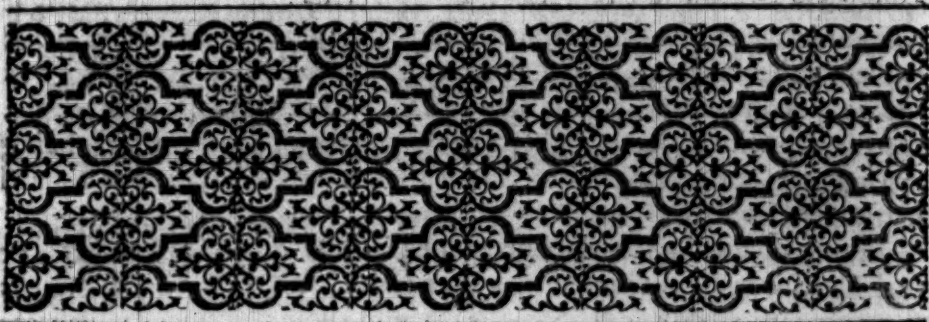
greater then the rest, which must afterwarde also be diminished according to the distance, still obseruing this rule, as those famous painters did; who were therefore reputed worthy painters, because they vsed their lights very sparingly, distributing them through out their pictures like pretious stones: And by this meanes they prooued most sweetely raised, shewing such perfection of arte and discretion, as made their flat counterfeits equall (if not surpasse) the life.

And for the better prooffe of all this, we may drawe a contrary argument from their workes, who haue kept an other course, giuing all their lights, after the selfe same manner, which lie so flat and dead, that you shall hardly perceauie any raising at all in them; and this will appeare the more euidently, by the raising of such superficieses, as certaine vnskilfull painters haue stolen wholly out of the workes of *Ra: Urbine &c*: in which these rules being not obserued, there appeares no heighthning at all, whereas in those done by the hand of these iudicious Masters, the limmes seeme to stande forth by vertue of the foresaid percussions of light, which strike more vehemently vpon those partes, which are nearest vnto it. Which must also be obserued in all bodies, with this prouizo; that as the superficies is shortened, according to the distance from the light, so likewise the body looeth so much of his colour as it lacketh of his light; and so the colour fayleth by degrees, vntill the superficies decaie together with the light. And this is generally intended of all bodies.

Wherefore we must take heede how we make men vpon hills, or in meadowes a far off, whether our light cannot reach, being so little in quantity. Into which error most of the painters of our time running, loose much of the worth of their workes, making them seeme, (as indeede they are) rather painted, then counterfeited; and done rather to satisfie the eie of the rude and ignorant, then to content the conceit of the iudicious. Which custome doth so encrease daily, that I feare me the true knowledge of this art wil a fresh begin to decay, which in the former age was restored & brought againe to light, by those worthy painters; from the patterne of whose workes, I haue confirmed all that which I haue mentioned in these bookes, concerning the precepts of this Arte.

HOW





HOW TO GIVE THE LIGHTS TO BODIES.

CHAP. XXI.



THIS is a generall rule, that the lights must bee given to bodies, according to the place through which they passe, falling vppō eyther a wall or table paynted, which must sweetely receave the same, as if it were embossed, and so receaved it naturally. And this shoulde bee donne with such a dexterity; that the light doe euer touch more suddainely in the middle line (supposing that part of the bodie which may be

seene at one viewe to bee devided by * 5 lines, into 4 spaces equall in power.) * See the table
of picture 2.

Now the painter must suppose one of these 4 spaces to bee lost, and the other 3 to appeare: imagining that these 3 spaces which are seene, bee divided by foure lines, equall in a * perspectiue semicircle, making * See the table
of picture 3. the chiefe light to strike more stronglie vppon the second line; and in the second space lightned, (which is consequently to bee placed in the third line) hee shall put as much shaddowe as hee seeth, and by this meanes shall the figure bee wonderfully rayfed, and a greate deale more, then if the light were placed sidelonge in the first line, or vppon the middle in the space betweene the second and the third: because that makes too much shaddow, and this too much light. Wherefore the light must be bestowed in the foresaide place, as being the parte, which causeth the body to be shaddowed with his colour. So that from the other side it will run sweetely; procuring in like sorte, such a pleasant and delectable shaddow, as wee see in the pictures of *Leonard &c.* where one figure doeth not wholly shaddow all the others; except it be restrayned aside in the shaddow vppon the plaine.

In ceelings and vaultes the light is taken from the windowes, so that it cannot bee avoided, but sometimes, and especially in the cornets the light wil bee received in the first line, according to the aspect of firme and liuelie bodies, either sidelong, from aboue, or from belowe, accordingly as the body is turned towards the light. In the cornets or vaults of chappels, there is one primary fained light, taken vppon the pictures, which being in a manner shortned are lightned after their manner, as shalbee shewed in my other bookes.

But in giving lightes to figures or pictures on tables, walles, or such like, wee are not bound (as I haue saide) to take the light vpwards from beneath; for this hath onelie place in those paintinges which are in the cornets, aboue the light, whether they bee Angelles descending out of heaven, which is supposed to bee open, or any other counterfetted historie placed there.

For these primarie Lightes, through the necessitie of the windowes or other passages of the Light, haue onelie a reference vnto bodyes imagined to be there indeed, and are therefore called *the life*; as *termes*, *winets*, *sornishes*, *freizes* &c.

But vppon the plaine superficies, wee must obserue this rule; that the light which wee giue to bodyes, bee never perpendicular over their heades; which woulde breede this inconvenience, that the eie-browes would shaddowe halfe the cheeke, the nose the chinne, and the chinne the middest of the breast: so that if there be haire vpon the head, it would darken the whole face: and (in a word) the shaddowes all about would bee equall; which were cleane contrary to the light imagined in the second line, by vertue whereof the bodie woulde bee most sweetelie lightned.

First then according to the height of the body you must imagine the light on high, (suppose of the Sunne) but of the same bignesse, least we fall into the errour of some, who imagine a light extending his beames 3. or 4. times higher then the body lightned, which indeed is most false: for besides that the light would sodainely turne on the contrary side, it would seeme like a torch or other fier, giving light vnto bodies, and causing them to cast forth such long and vncertaine shaddowes, as vse to proceed from bodies placed in the light of the flaming fier.

Now the light taken from aboue, is imagined to stand on the one side of the picture, in such sort, that (meeting with the appointed place of the second line, vppon which the body ought to be lightned) it causeth a most sweet light; which descending vpon all the parts of the body, raiseth them without any harshnesse in the partes opposite to the light. Now that part of a body is counted next the light, which from the first pointe extendeth it selfe farther out on that side then the rest; especially if it bee from on highe.

Wherfore that light being imagined to be the quickest, causeth the superficies to receiue the light more strongly, viz. that superficies which is next vnto vs, & that which looketh vpwards, both which receiue it so much the
more

more strongly, by how much the higher they are, because they are nearer to the appointed light. And this is the originall and ground of al the other lights, which are orderly disposed through al bodies, giving the their highthning according to the direction of that only light. Which who so observeth, will not giue so many different lights, as we daily find given, by such as take their light from before; who in that part, where the shoulder or side should be shaddowed, make another contrary light run gliding along by the side, which they ignorantly call *Reflexion*, or *Reverberation*. Now the order how to take the light sweetly from aboue, yet not perpendicularly vpon the bodies, is this.

First drawe one line from the Sunne A. to B. the foote of the * man to bee represented, and another from A. by the head of the man C. to the line of the foote B. D. Now the space betweene B and D must bee equall to that betweene C B the height of the man, from which the body receaveth his light: and by this rule you may drawe the true quantity of the light in a man.

See the picture
Q in the table
N where I haue
expressed is in
an oblong vailed
body.

But if you would represent in a shorter perspective, that part of him which is neereest vnto the light, whether it be high, lowe, or otherwise, it must euer be more lightned on the hither side, causing a deeper shaddowe on the contrary part, and then according to the decaying in the lighter part, together with the delineations, the light must be diminished as much in proportion, & the shaddow likewise lessened. In which observation consisteth the whole force of the shortnings & bowings of pictures, & fro hence shall we know the true worth of skilful practitioners in the arte, whilst by this rule they expresse hightning vpon a plaine, & al the distinct parts of light, darknes, decaying, and almost quite annihilating.

But to returne to that light which descendeth from on high, the ancient much vsed this way, to make their pictures and statues seeme more perfect: as witnesseth that famous *Pantheon* of *M. Agrippa* dedicated to al the Gods: which receaving his light from heaven at the top, communicated vnto the images beneath in the chappell, a most pleasant and sweete running light, causing the parts of their bodies to rise in a decent order. Which custome is yet kept of such as vnderstand it.

Wherefore from this manner of giving light (because it is taken for the better grace of Images) we may draw a necessary rule of giving it to bodies; that by this meanes so much shaddow be not caused vpon the plaine of figures, as they giue, which taking the light a little higher then the figure, cast the shaddow vpon the plaine as many feete or more, as the pictures are long: as though their light were placed in the horizon, which causeth them to haue a contrary shaddow vnder the eies: a thing voide of sense. For by this meanes they obserue 2 lightes very absurdly, one high and another higher or lower, as it happeneth. A most certaine & infallible demonstration wherof we haue in the Sun, which at his rising casteth forth his beames about the legges, spreading a very long shaddow vpon the plaine, by lightning the lower parts, and having no force or power at all vnder the eie-browes, vvhich, as it afterwards riseth higher and higher, shortneth

the shadow, by lightning the vpper superficies.

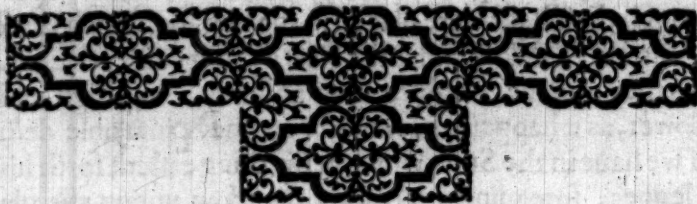
But it euer casteth our shadowes towardes the North, who inhabite this temperate Zone, as the Astronomers and Geographers note. Which happeneth not vnto those that inhabite the hoat Zone, who haue a right spheare, and the *equinoctiall* for their Zenith, whose shadowe is vnder their feete at noone: because then they haue the Sunne perpendicular to their body: but they which dwell vnder the Poles haue their shadowes carried rounde about them, like a wheele.

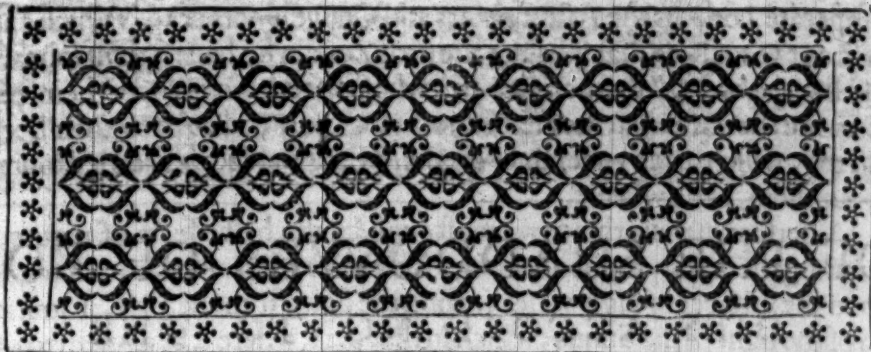
Wherefore in these things we must consider the best effects of nature, imitating them, by proposing vnto vs their examples. And so must we doe vpon the surfaces of high waies, taking the light from the East, in imitation of the light of the Sunne; which in that part, where it beginneth to rise, casteth the shadowes of bodies toward the West, and toward other parts, according to his aspects. Which thing euer hath beene, and is yet obserued of the skillfull.

These then are the best reasons which I could obserue and collect concerning the light, as well by my studie, as my praetise, wherof I haue made a faithfull report. It may be I haue omitted many thinges, which surely are of so small moment, that for perspicuities sake, I thought it best to passe them ouer. Notwithstanding, if anyman be desirous to attaine to the perfect vnderstanding of this Arte of lightes; vpon due examination of that which is aboue written, he shall there finde the whole substance thereof, (though voide of all eloquence) which neither the matter in hande, nor yet my present state will permit. Wherefore (to omit this point) I holde it not amisse to speake a word or two of *Sciographie*, the second part of Perspective: which handleth the reasons and foundations of shadowes.



OF





OF SCIOGRAPHY.

CHAP. XXII.



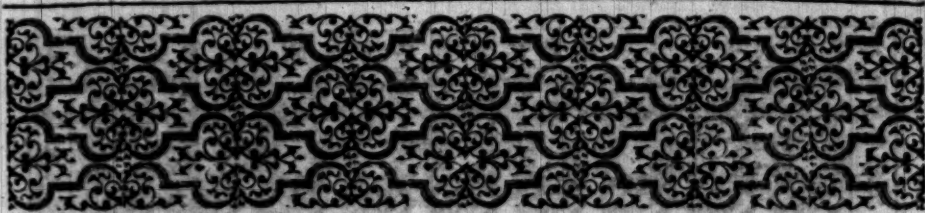
SCIOGRAPHIE is a principall science, and the second part of Perspective; considering the selfe same reasons of the shaddowes of bodies, which Delineation or drawing doth, by lines scene on *high*, *below*, or *level*, pondering their causes, principles, elements, differences, kindes, partes, and essentiall passions, allwaies yeelding the causes of the diversities of the appearances of the shapes of things, by reason of their distance, farnesse off, neerenesse or situation aboue, below, or equall in the middest. This then is it, which will instruct vs in the reason of Shaddowes: whereof I might say much, saue that intreating of light, I must consequently mention all the causes of shaddowes. But least I should bee defectiue in giving the principall reasons of the reall and true apprehensions of the arte of Delineation in bodies, I will doe my best, with as great brevity and perspicuity as I can.



Pp iij.

OF





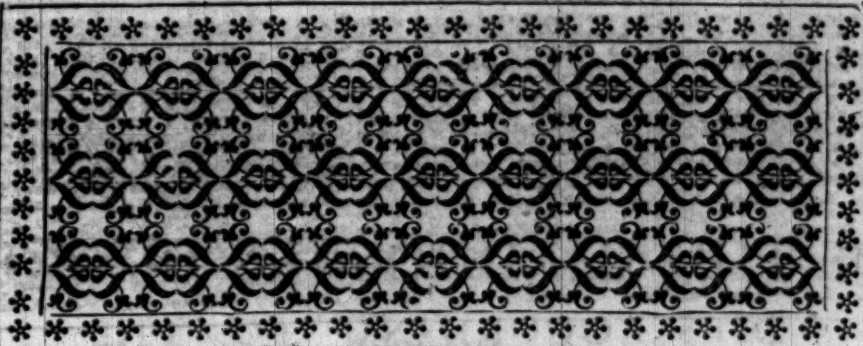
OF THE SHADOWES OF BO-
DIES ACCORDING TO THE
SIGHT ANOPTICAL.

CHAP. XXIII.



Y purpose is not, in this place to dispute of the nature of shadow, inso much as we know that all bodies without light, are of equall darknes, in respect of our eie: so that they can never be apprehended & seene thereof: But being lightned, they appere so much the brighter, by how much their matter is grosser & thicker. So that the light discovereth the colours of bodies. Whence wee see, that the shadow participateth the colour of the body, when it is inlightned, and not otherwise, inso much that where the light decayeth, there also the shadow endeth; where it is sharpe, there likewise the shadow is correspondent; where it is dilated, there the shadow is extended; and to conclude, where the bodies are parted, the Light tendeth to the same, & the shadow to the colour. Whence it cometh to passe, that there be so many sorts of Lights, and as many of shadowes, as there are diuersities of bodies. But as touching the shadowes about our eie in the Anoptical sight, I holde, that howe much the more the pictures seeme to be shortned, and their inward parts to rise higher and lower, that the lights and shadowes may be seene, so much the more or lesse light they haue towards their vpper parts: because the body being seene by his lower parts, the contrary partes must needs bee shadowed in great abundance. And whosoever shal doe otherwise, shal erre grossly: because this manner of shadowing serues to none other ende, then to the direction of the lines. Wherefore according to their turnings, situation, diminishing &c, this followeth, increaseth, and descendeth, according as they run vpwards and sidelong, answerable to the light on high, or on one side. And this is meant of all sorts of position about our eie, by meanes of a quadrant line. But I proceed to the other shadowes of the second sight.

OF



OF THE SHADDOWVES OF THE
BODIES ACCORDING TO THE
SIGHT OPTICALL.

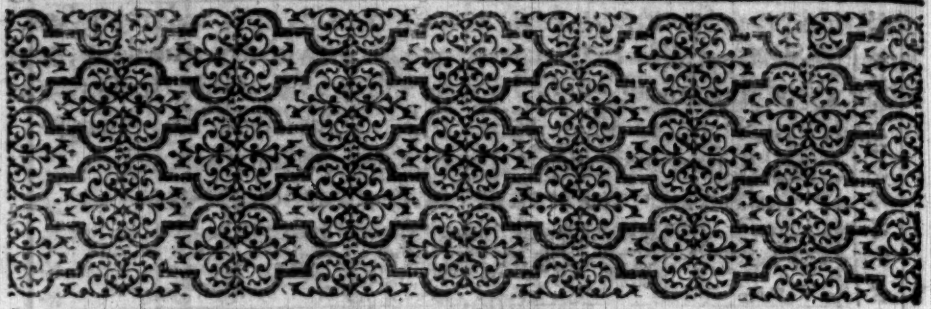
(HAP. XXIIII.

LNSOMUCH as the Direct lines are not diminished or shortned either a little aboue, or a little below the Opticall line, the shaddowes being accompanied with dainty sweetenes, are lesse apparant, if not according to the increafe of the lines described in the body aboue, yet at the least in the declyning of the foreparts below. So that there is but little shadow required in bodies, according to this sight, saue onely that the lower and hinder parts of the body, are lightned, by the reflexions of the Primary light, which falleth vpon the parts nere thervnto. But the shaddowes and lights are much more apparant in the sight Anopticall, because (by reason of the turning of the part seene below, on the side contrary to the light which beginneth as it were to retire towards the vper ende of the lightest part) there is a very great reflexion ingédred, like vnto that, which the Sun-beames make, when they slide along vpon the Sea at Sun-rising. But because these rules & observations of the radiation of the light, are of so great difficulty and obscurity, that they can scarce be plainly deliuered in writing I proceed vnto the last Reall sight.

Pp iiii.

OF





OF THE SHADDOWES OF BO-
DIES ACCORDING TO THE
SIGHT CATOPTICAL.

CHAP. XXV.



HERE is no fashion or position of bodies, which sheweth lesse shadow, then that which is seene vnder this sight. Because having their vpper parts seene in such sort, that the hinder lines be rayfed vp, it must needes be, that much light appering, the shaddowes decay, & much more, then if you should see them vpon a flat, where they fal in great abundance, and in the part opposite to the light; alwaies attending thereon as well in this, as in all other positions and sightes, whereof it will aske to much time to intreate particularlie; and the rather, because I haue discoursed so much of Light, that I may well bee silent in Shaddowes. Notwithstanding I thought good to say this little in the conclusion of this treatise: because shaddowes are as it were the tayle of Light, insomuch as there can bee nothing more base and abiect then they, being of so Melancholye and heauie a Nature, that the verie Kinge of Shaddowes and darkenesse beneath in the center of the earth, disdaines them, and cannot abide them.

VVherefore I passe them over, indeuouring onelie to expresse them so in my workes, that they shall rather appeare like the pure matter of the things lightned, then like shaddowes.

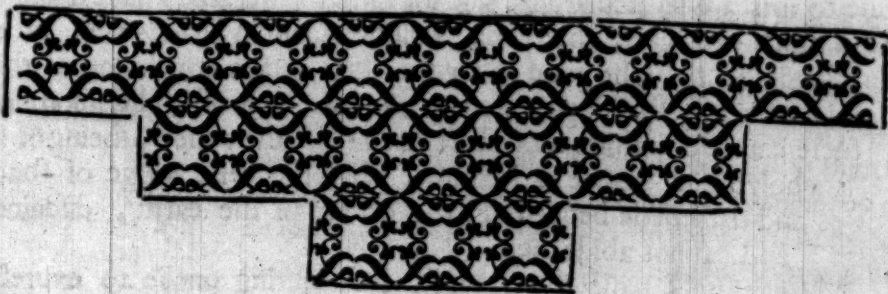
Where

Wherefore in observing this, wee shall make our bodies seeme neate,
 cleane, and pleasant to the eie, by reason of their naturalnesse, ever avoiding
 the shaddowes of contrary colours which some vse; by shadowing Scar-
 let with blacke, yeallowe with sad tawny, blewe with sad ashecolour, and
 white also with a colour which hath no affinity with it for a shaddow; (as
 all colours saue blacke) which is onely his true shaddowe, being
 first lightned with white, because they are (in a manner)
 the one no more melancholy then the other. For
 if blacke bee resembled to the earth, and
 to darkenesse, this other shalbe
 like to the colour of
 a dead man.

(* * *)

☼

The ende of the Fourth Booke.



The first thing I noticed when I stepped
 out of the car was the smell of the
 sea. It was a salty, fresh, and
 invigorating scent that I had never
 experienced before. The air was
 crisp and clear, and the sun was
 shining brightly. I felt a sense of
 freedom and adventure that I had
 never felt before. I was in a new
 world, and I was ready to explore it.

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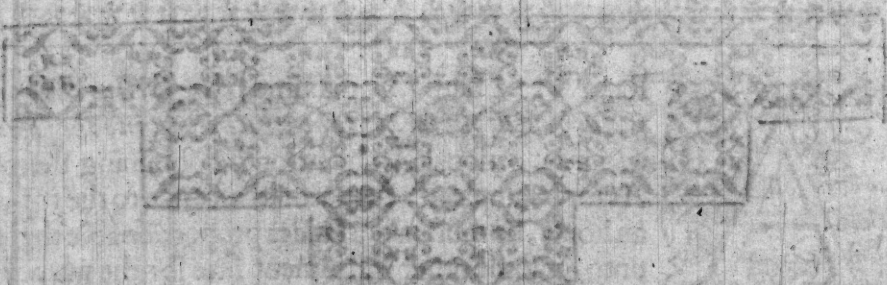
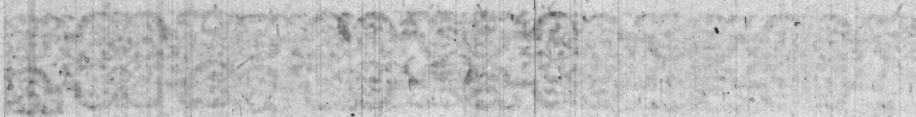
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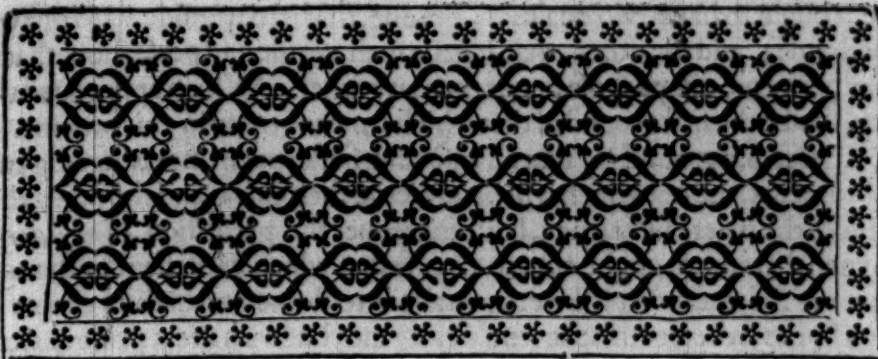
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THE
FIFTH BOOKE
OF THE PERSPECTIVES
BY IO: PAVL: LOMATIVS
PAINTER OF MILANE.

(*****)

(*)

The Proeme.

CHAP. I.

(*****)



RISTOTLE hath this maxime, that *such as the ende* The first word,
is, such ought the means to be which lead vnto the same,
viz. proportionable, and fit for the obtaining thereof.
As for example, if a man would ascende to the top of
an house, he must take a ladder proportionable there-
unto, or some other instrument fitte for the purpose.
Neither wil it suffice to take an instrument of any size,
but onely such a one as is absolutely proportionable;
otherwise it will not serue for the purpose.

Farthermore, for the better perfection hereof, it sufficeth not that this
meanes or instrument be absolutely proportionable, except it haue ano-
ther

* To doe is bes-
er.

ther helpe, which the Philosophers call * *ad melius esse*. So that an instrument ought to haue two qualities; the one, that it may guide vs to our wished ende; and the other, that it haue such vertue and perfection, that it may performe our purpose better then any other. Which approoued verity, shalbe the first ground of that which I meane to say in this proeme.

The second
ground.

The second ground is, that all wise and sufficient artificers hauing two instruments, the one which will barely serue their turne, and the other, that besides the meere sufficiency, hath moreouer the perfection *ad melius esse* ioyned thereunto, ought euer to choose that which hath them both together: as for example; if I were to trauaile to Rome, and had my choice of two horses, whereof the one would carry me, but with great paine and trauaile, and the other, which would not onely carry mee, but with so great ease and delight that I should scarce feele any trouble, I were absurde if I would not make choyce of the most commodious horse for my vse.

Hauiug laied these two groundes I conclude, that the immediate end of Painting and Caruing from their first institution is, to make such images as shall represent to mans eie the true proportion, together with all the perfections of naturall and artificiall thinges, but chiefly of Man. Now this being the immediate ende of this arte, it followeth plainly, that *Pictures are the meanes or instrument, and the Eie is the Ende*; which agreeth with that first position of *Aristotle* and the other Philosophers, and consequently that this meanes, viz. pictures, should be proportionable to the eie, which is their immediate ende.

Obier:

But if any man shall obiekt, that the images doe not represent naturall & artificiall thinges to the eie, but to the *understanding* and to the *memory*,

Ans^r:

I reply, that it is true that the finall ende of *images* is the *understanding*, but the eie is the immediate, according to that of *Aristotle*, *there is nothing in the understanding, which was not first in the sense*: and so it must needes be, that before these images can come to our *understanding*, they bee first in the eie: that is, they must first be seene.

Repl:

And if peraduenture it should be replied, that although *the immediate ende of pictures be to represent to the eie the proportion and other properties of thinges*, yet the painter doth this by regarding and imitating the true & exact proportion of thinges. For whereas naturall and artificiall thinges are the rule and measure of painting and caruing, we ought not to depart from the rule, measure, and proportion of these thinges; and so much the rather, because the ende of this arte is to imitate Nature. And this cannot bee done otherwise then by causing the images to represent the naturall thinges with all possible arte. And then (questionlesse) they carry the best resemblance, when the workman obserueth the naturall proportion of the thinges. As if a Painter would represent *Iulius Caesar*, which perchance ought to be 10 faces in height, out of doubt, hee cannot better resemble him, then by making his picture of 10 faces. For if *Iulius Caesar* were 10 faces high & the Painter would take a true counterfeit of him, he ought not to make him of nine or eleuen faces: for that were a foule error, and would not expresse the proportion of *Iu. Cæ*: but of some other man of the stature of 10 or 9 faces.

Vnto

Vnto which argument (though it seeme to presse strongly) I answere by *Answ.* this generall conclusion, and most pregnant truth, that *no painter or caruer ought in his workes to imitate the proper and naturall proportion of things, but the visuall proportion.* For (in a word) the *eye* and the *understanding* together being directed by the *Perspectiue arte*, ought to be a guide, measure, and iudge of *Painting and Caruing*. But if the painter would worke to satisfie and please onely himselfe, and meant not that his doings shoulde come to the view of other men, then hee might make his pictures after his owne humor. But proposing to himselfe by his painting two things, viz. *Profit and Credit*, hee must in any case make his worke of that quality, that euery man may iudge whether it be well done and according to true proportion.

Nowe this iudgement cannot be giuen, except the *eye* giue place to the worke, and the *understanding* iudge of the proportion. Wherefore of necessity, the pictures must be made conformable to the *eye*, and this can neuer be done in keeping the naturall proportion; but by following the *visuall* proportion of the *eye*, that so we may attaine vnto our ende, viz. our *credite and commodity*.

Neither let any man obiect that the iudgement of the *eye* ought not to be followed, because it is subiect to deceipt. For (besides that he is much more deceaued himselfe in perswading himselfe that all other men are deluded, and onely he vnderstandeth the trueth) it were an easie matter to prooue, that neither the *eye* in beholding the proportion, nor the *understanding* in iudging thereof, are deceaued; and so that both the *eye* and the *understanding* are iust and vpriight iudges. So that the painter and caruer following their owne iudgements, ought not to obserue the proper and naturall proportion of things in their workes, but that which appeareth to the *eye*.

Now whereas all our knowledge is grounded vpon sense (as *Aristotle* noteth) it is most euident, that the *understanding* of Man iudgeth of the proportions of figures, and other things, in such sort, as they are seene of the *eye*. So the *eye* seeing the quantity of a figure, the *understanding* iudgeth that it is of 9 or 10 faces, or more or lesse: but when the figures are remooued a farre off, the *eye* cannot deliuer to the *understanding* their true naturall quantity; whence it commeth to passe that the *understanding* cannot iudge of the same proportion. And that it is true, that figures standing a farre off cannot be apprehended of the *eye* in their true quantity, it may easily be prooued by 2 found reasons.

First that the figures doe not carry the species and shapes vnto the *eye* in the same quantity, or (to speake more properly of the figures) the ayre doth not carry the species which it taketh from the images, standing a farre off, to the *eye* in the same indiuiduall quantity, which the images haue; but euer carrieth them lesse and shorter in quantity, according as the ayre standeth farther off from the things: so that suppose an image stand 20 cubites, or one stadium from vs, the first part of the ayre which is next to the image (being continued) bringeth a long with it the species or shapes,

Qq j.

and

The first reason.

and representeth them to the second part of the aire, and this second parte represents the same to the third part in a lesser quantity, in such wise that the species being by degrees more and more diminished, doe ende at the last, and goe no farther in the ayre; because they rest in the cie, in a pyramidall forme: so that if there were no cie at all in the worlde, yet this would ever bee the nature of all bodily thinges, that their species would passe through the aire *betweene 2 lines not parallele*. Whence (according to the Positions of the Mathematicians) they must needs meete together, and so the space betweene these 2 lines commeth to an ende, and is concluded in the point of the intersection.

And if this which hath bin saide hitherto shal seeme vnprobable, yet this is without exception, that if the species of things should be represented in all parts of the aire in the same quantity that the things themselves are, as it were betweene 2 parallele lines; for example, if the species of a man of 10. faces should be represented in every part of the aire in the iust quantity of 10. faces; this grosse inconvenience would follow, that *a finite thing should haue an infinite power*. For (according to their opinion that would haue the species, not to be diminished in this manner, but to appere in the same quantity in all parts of the aire,) if we suppose the aire to bee infinite without any impediment in the middest, then these species wilbe seene in every part of this infinite aire, and by consequence the species of a man shalbe extended infinitely in that vnlimited aire, So that a limited bodie should haue an infinite power; then which, a fouler absurdity cannot be imagined in Philosophy, the Mathematiques, or Divinity. And surely it were strange that an Angell should haue his power so limited, that working in one place he cannot worke in another at that same time beyond his vertue, and yet a man should extend his species infinitely. And let no man object that this is a *passive power*; because no creature can haue an infinite *passive power*.

The second reason.

The second reason is, that if this were so: there would fall out one thing contrary to the experience of all men, and sense it selfe. *That a man might say, that although the cie be far of from the thing, yet notwithstanding hee should see it in the same manner that it would bee seene in, if it were neerer;* so that the same power of the cie being informed with the same species vnder the same quantity, it would seeme impossible, that it should not see after the same sorte, in what place soever it bee, neere hande, or far of.

For Experience the true mistresse of all things teacheth the cleane contrary; that we doe not see the selfe same thing distinctly after the same sort, but the farther it is of, the lesser it appeares.

Wherefore it must needs be, that the species doe not proceede from the thinges in the same quantity, but that they are diminished. For if you shal take a large glasse, and therewith make trial of that I say, you shal find by evident prooffe, that the species of things are diminished according to their distance from your cie. For if you stand neere to the glasse it wil represent vnto you the whole quantity of the Object, & there you shal see the species and

and images after the same quantity, but standing a farre of they will seme lesse vnto you, and so much the lesser, by how much farther you stand from the glasse: so that in the ende, they will not bee seene att all. A most e. vident argument, that the species proceed from the thinges betweene two lines *not parallell, but in a pyramidall figure*; so that it cannot bee seene of the same quantity in euery place.

From this consideration of the diminishing of figures in a glasse, I haue drawn this rule and arte of shortning & abating pictures in Perspective, as shalbee handled in the next booke, which treateth of *Practise*. Because the seeing faculty being informed with a great species, iudgeth the thing to be great, and being informed with a small species iudgeth it to be smal. Wherefore, nether the eye is deceaued in seing, nor the Vnderstanding in iudging of the proportion of things, but the Painter and Caruer, whoe make their workes, to the end they may bee seene by the eye, and censured by the Vnderstanding, indeuoring to make them seme proportionable to the beholder, & yet euer make them flatt contrary to discretion and the arte of the Perspectives; For if they make a figure, suppose of 10. faces, that must be placed a far of from the eie, and therefore ought to loose one face in the decay of the sight, they must not therefore make him of 11. faces; because whosoever seeth it wil iudge it to be iust 10. And so they should change the nature of all creatures.

And if an image haue lost one face by reason of the distance of place (because the species which come to the eie from far, are diminished) then they wil cause the vnderstanding to iudge contrary to the information it hath. But if the species which informeth be no bigger then 9. faces, because they would haue the image to be iudged of 10. faces, they would cause the species to be of 11, and then the image shalbe thought to be of 10; for before the species commeth to the eie it wil loose one face.

Wherefore the workeman must ever beare in mind this principle of *Aristotle*: *First to consider the end, and then to proportion his meanes answerable thereunto*; and so in making an Image which he would haue seme proportionable, he must forme it futable to the eie. Which he shall doe, if he shape his picture so much bigger, as it looseth in regard of the distance from the eie; So that he shal first marke of what proportion he would haue his picture seme. Then shall he consider the place where he meaneth to set it, and if the distance wil cause it to loose one face, he shal adde something proportionably vnto every face, so that if the Image should be of 10. faces, he shal make it of 11. increasing it by one face, and so will the eie iudge it to be but of 10. faces. And if the distance shall cause it to loose 2. faces, he shal make the picture of 12. faces, and it will in like sort seme to the eie to be but 10. faces. In like manner if the artificer be to make a *Colossus* of 10. cubites, and the head thereof (by reason of his distance from the eie) shall loose one third part of the head, he must make him bigger by the third part of the head, and so will he seme proportionable to the eie.

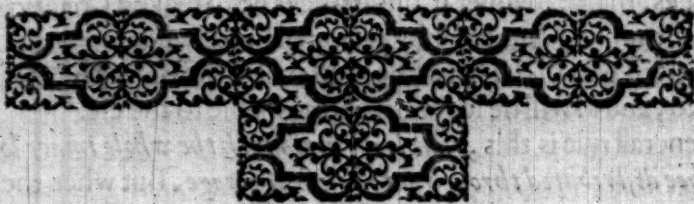
The generall rule is this, *that looke how much the whole image looseth, all that is to bee distributed through out the whole image*. But when the head (for

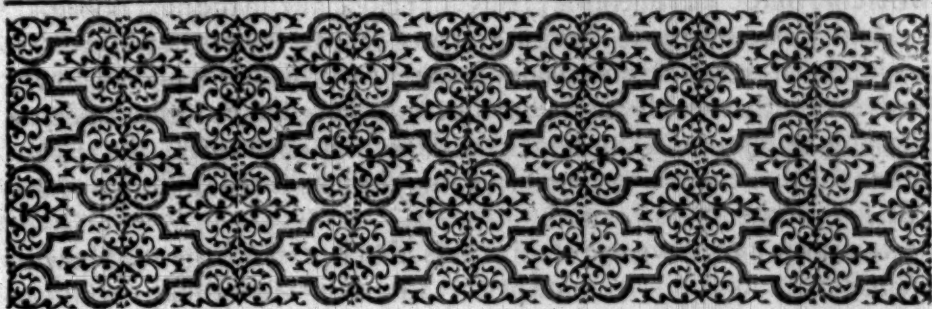
example) looseth something, and is shortned, it must be made bigger. The like observations are to be kept in al the particulars, and as much as thinges loose, so much the bigger they must be made. And this is the true arte and proportion which the ancient observed in all their workes: And for this cause the Images in *Traians* colomme in Rome which stand on highe, are made bigger, and so they seeme all of one bignes. For the iudicious workman made them so much the bigger, as they lost by reason of the distance from the eie. Wherefore *Phidias* and *Praxitiles* in those statues which they made in *mounte cavallo* at Rome (because being very great ones, their heads would loose something by reason of the distance) made them bigger in proportion then the life, and so they seeme most proportionable. And this is the cause why I hauing intreated of the natural proportiō in my first booke, haue now added this booke of the Perspective, where I meane to handle the visuall proportion of the eie in Perspective. For the naturall proportion is (as it were) the foundation of this visuall proportion.

But you will say, that indeed when the Images stand a farre of, wee must keepe the visuall proportion, in perspective, but when they stand neere, the naturall. I answere, that although the Images stand neere the eie, yet we must not wholly obserue the naturall, but wee must regard the grace of the figure; And that proportion which is most decent to the eye must bee followed, as *Raphael* and all other good workemen vsed in all their workes, wherein we shall find feete in pictures something too little, and legges longer then the life. In a word we shall find other particulars in their workes, which adde a wonderful grace and beauty to their pictures: for the eye delighteth to see certaine parts of the body slender, others fleshie and tender, and others keeping their naturall proportion: but arte cannot giue rules of the particulars, because they are infinite. Howbeit my diligent reader, shall find such sufficiency of rules and precepts in these my observations, that if hee make vse of them, hee shall (I hope) prooue sufficient in this profession.



OF





OF THE VERTUE OF PERSPECTIVE.

CHAP II.

SUCH is the vertue of Perspective, that whiles it imitateth the *life*, it causeth a man to oversee and bee deceived, by shewing a small quantity in steed of a great; the onely reason whereof is, because the eye is never offended with seeing a naturall body in anie place, whether above, belowe or else where, because it is daily acquainted therewith. Wherefore, when a thing is expressed by the Perspectives, in a lesser quantity then of it selfe it is, the eie is verie well pleased therewith. And this vertue is of so great moment, that it appeares not onely in good and iudicious, but even in rude and vnskilful workes: as vpon mine owne experience I haue made prooffe, allowing the Perspective of 2 pictures shortned after the vsuall manner, and grounded vpon the skill of master workmen, which I haue notwithstanding afterwards (vpon better examination) founde false, and drawne either from Modelles for practize, or donne by a *pownce*, or *grate*, or else by the eie. Neither of which waies is safe in drawing of perspective, for (besides the deceit which will appeare in the worke) a man cannot see the thicknesse and backer partes of the Modell (although it bee a bodie) without which whosoever shall thinke to make commendable perspectives, is much deceived. And let no man imagine, that *Mi: Angelo* drewe his shortned pictures from Models; insomuch as hee was not onely skilfull heerein, but was passing well seene in the arte of turnings and bowings in all his shortnings; which ever prooved admirable, by reason of the stout and bould inflexions of the limmes, insomuch that you

would imagine they might be seene in the wrong side: neither is there any other way whereby these strange effectes may be performed, besides this, whereof I purpose to discourse in this, but especially in the next booke.

And now to proceede, I affirme moreover, that figures or pictures being placed in a true correspondency betweene themselves, haue this power and vertue, that which way soever they be looked on they seeme to carrie the same height, and according to the disposition of the first, the rest behinde will seeme to answer suitably, as may be seene in the histories of *Raphael*, and other good Painters.

But the principall vertue of this arte is, that it teacheth the way how to make figures absolutely true and perfect after all sortes; and hath nothing to doe with Carving, saue onely in obseruing and imitating things extant or standing out by imbossing: which the Carvers considering, grew proud of, alleaging, that the Painters could not lighten their apparel in Perspective, without the helpe of models and such like things; having an eie only to certaine ignorant Painters, who patched out their credit by these modelles; whence it cometh to passe, that they can scarcely finish one picture in a whole yeere, so that whiles in their owne iudgment they grow skilful in this point of Sculpture, they cracke their credit, a iust reward of their ignorance. A thing never vsed by the best painters; who vsed first to prepare certaine sure, wel-seasoned and infallible *Cartones* (according to the foresaide rules whereof I wil intreate more at large in my natural discourse) & then sleightly delineated their worke uppon cloth, with 4 or 5 stroakes of a cole, which being afterwards heighthned and lightned, their former true draughtes seeme to be so apparelled, that their foulds and pieights doe not exactly resemble the life, but partly their patternes: which seeme to carry a verie probable shew with them (saue onely that there appeare certaine vncooth inflexions) which *Gaudemus* exceedingly wel observed, keeping a certaine method in the plaites of his garments, which none besides himselfe was able to performe, drawne partly from the imitation of nature and partly of arte. This being first donne, they afterwards gaue the lights, by the same arte they made the foulds: for the consideration of the one cannot stand without the other, as they wel know who haue made prooffe hereof.

And from this sleight sprang all those famous workes, as may appere by their beautiful and iudicious handling, namely of *Raphael*, *Polidore*, & *Alb: Durer* a most painful and wittie Painter (though he followed somewhat a grosse course) who alone hath made more histories, phantasies, battailes and conceites, then almost all the rest, being all verie wel set forth, as may appere by the multitude of his Prints, cut with his owne hand in most exquisite and painful sorte. Wherefore in this respect the Carvers must not imagine Painting to be any iot inferior to Carving, because that yeeldeth them some helpe. For although painting make vse of models, yet these are the workes of Plastique and not of Carving.

But to draw to an ende, the good painter hath this speciall benefit by it, that thereby his arte is not a little graced aboue the rest; who afterwarde in all his apparell imitateth the life, from which the true order and method

is

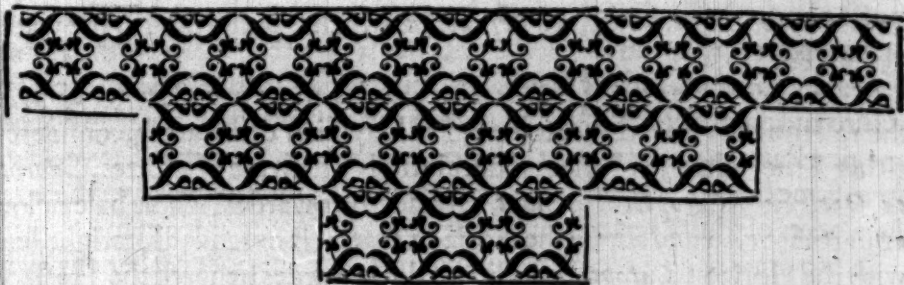
is drawne, and not from those ragged clothes, dipped in water and chalke, as the manner of diuers is, wherewith they shall neuer be able to represent true cloth, &c. And hence arise so many different sortes of cloth, all farre from the truth. Whence we may collect, how great care we ought to haue for auoyding this practise; not so much in regard of the losse of time, as because our workes will neuer come neere the life.

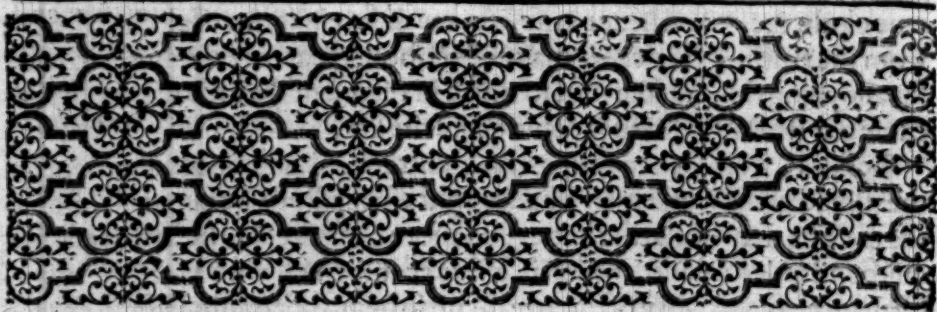
Besides, from hence spring those distractions and discontentments in the minde of the workeman which ought especially to be auoided. For to the ende he may worke the better and more conceitedly, he had neede of a quiet and setled minde, which is euer accompanied with a facility of performance, and security of the arte. And so being not oppressed and crossed with perturbations, and aduisedly waying and discussing whatsoeuer he intendeth, he bringeth the same to most happy perfection. But to speake vprightly, none are truely capeable of these high points, but such as are well grounded in the principles of the arte, and thoroughly acquainted with all the effectes thereof. For the which cause I exhort all painters to apply themselves to the study of good artes, that by meanes thereof they may the more easily attaine to their desired ende. And so I beseech God to open our vnderstandings and conceits, whereby we may the better attaine to all these his good giftes; in whose name I vndertake this discourse of the Perspectives.



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THE





THE DEFINITION OF PERSPECTIVE.

CHAP. III.



PERSPECTIVE (being subordinate to Geometry & as it were the daughter thereof) is a science of visible lines: So that the subiect therof is a visible line; the causes, principles, vniuersall and immediate elements whereof, it indeuoureth to finde out, considering the genus, species, essentiall differences and accidents therof. Of which arte the worthy Geminus, an ancient writer of the Mathematickes treating, he diuideth it into 3 kindes. *Optica* or *Perspectiua*, *Sciographica*, and *Specularia*. *Optica* he subdiuideth into 2 kindes: *Physiologica* and *Grammica*.

The *Physiologicall* part searcheth out the vniuersall principles, causes, and elements of all visible things, together with their parts, kindes, and most proper differences (but in a generality) which are principally three. The first is called *Direct. visibility*, because it handleth the direct beames. The second *Reflected*; and the third *Refracted*: which is performed in the water, glasses, &c.

Grammica is the arte of *Delineation*, and is more necessary to painting then all the rest; this is foure folde. For he which delineateth, considereth either True sightes, or False and deceiptfull; which are of 3 sortes, *Anoptica*, *Optica* and *Catoptica*. *Anoptica* bendeth vpwardes, whose bale or lower parts are eleuated aboue the Horizon. *Optica* is extended foreright, leuel with the Horizon. *Catoptica* declineth downwardes beneath the Horizon, appearing as if it came neerer the eie below.

Now the skill of the workeman consisteth in shewing False and deceiptfull

full sightes in steede of the true; which very few can exactly attaine vnto; because it is wholly occupied about shorthings, interfections &c. And these foure partes serue to the arte of Drawing, Carving, Architecture, and Imbossing halfe rounde called *mezzo relievo*; whose seuerall kindes are ^a *Anaglyphice*, ^b *Diaglyphice*, ^c *Encolaprice*, ^d *Toreutice*, or ^e *Smaltatoria*; *Plastice* which is imbossing in earth or waxe, *Tomice* and *Paradigmata*.

^a Carving outwards.

^b Engraving inwards, as scales.

^c Chacing upon shinne plates of gold, silver, brasse &c. used by the Goldsmithes.

^d Turning, and polishing or glazing.

^e Enamelling upon gold, silver &c.

See Pompei Gaucius de Celatura.

Scenographia.

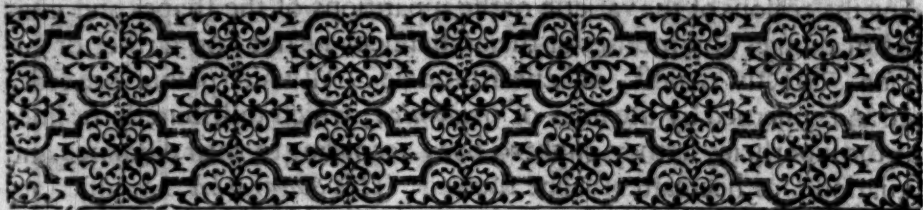
The second species called *Sciographie*, handleth the causes, principles, elementes, kindes, partes, and essentiall passions of *Shaddowes*, yeelding the reasons of the varietie of the apparitions of the shapes and images of thinges, by meanes of their distaunce, nearer, or farther of, above, directly against, or beneath the eie. All which pointes are ordered and governed by the lines of *Grammica*, which distributeth the lines of the superficies as they ought to bee, according to their distaunce and situation, as heereafter shall be shewed. This *Sciographie* moreover (according to the saide rules) considereth the shaddowes of bodies according as their superficies is eminent, low, or broad. Neither am I ignorant that many are of opinion, that this is the same, which *Vitruvius* calleth *Scenographia*, that is, the fronte and sides of a building or any other thing, whether it be superficies or body; affirming, that it hath the verie powre of *Grammica*, consisting in three principall lines; for example, the plaine line, that which runneth towards the pointe, and the line of distance. It is reported that *Agatharchus*, *Democritus*, and *Anaxagoras* haue written heereof. And some are of opinion, that it is absolutely necessary for a Painter, as if therein consisted the whole arte of shorthning, with all the other difficulties accompanying the same.

But leauing them to their owne opinions, I purpose to followe the proposed order, according to the ancient approoued definition and diuision of the *Perspectiues*.

The last species called *Specularia*, considereth the reflexion of beames, *Specularis* giuing direction for the making of *Glasses*, and shewing all the properties and deceites thereof, which shewe diuerse apparitions according to their distinct formes: *Concave*, *rounde*, *plaine*, *pillar-like*, *pyramidall*, *swelling*, *angular*, *inverted*, *erected*, *regular*, *irregular*, *sound* and *cleere*. With this kinde of *Perspectiue* *Pythagoras*, *Plato*, and one *Hostenius* about *Augustus* his time, were much delighted (as *Calius* reporteth.) And *Appollonius* and *Vitello* haue written heereof, as of an arte whereby admirable conclusions may be performed; as we reade of a glasse which *Pompey* the great brought away amongst the spoiles of the East, in which you might see a whole armie; and of certaine others which may bee so composed, that they shall shew all the aboue named qualities.

Now concerning *Delineation* the most necessarie parte of *Perspectiue*, and his true and false sightes, together with the disposition thereof, it shall not bee amisse to shew, what *Sight* is; howe it is to bee vnderstood, and after vvhath sorte it vvorketh. Then vvill I handle the *Beames*, *Distance*, and *Object*: and last of all the three kindes of seeing, with their lines:

lines: in which pointes, at this time *Clariccins*, *Meda*, the *Bass*, with diuers other Painters, Caruers, and Architects, are very well scene. And heere I professe, that I will not handle them like a Mathematician, but speake of them according to the vsuall practise of the painters, and mine owne obseruations out of pictures of all sortes of men, and whatsoeuer else is subiect to arte.



OF THE MANNER OF OVR SIGHT IN GENERALL.

CHAP. IIII.



Plato.

MONGST the best Philosophers which I haue reade, concerning the reason of our *Sight*, I finde diuers and sundry opinions.

For *Plato* thinketh it is caused from that brightnes, which proceedeth from the eie, whose light passing through the aire meeteth with that which is reflected from the bodies. Now that light wherwith the ayre is inlightned from the sunne, diffuleth and disperseth it

selfe vnto the vertue of the sight.

Galen.

And this is *Galen*s opinion. Wherunto all the *Platonickes* leane, who in their commentaries affirme, that *the eie sees nothing els, but the light of the Sunne*. Because the figures of the bodies are neuer scene, but when they are illustrated by the light, in so much as their matter neuer commeth to the eie. This then is their meaning; that the light of the Sunne, being as it were painted with the colours and figures of all the bodies whereon it falleth, representeth them to the eie, which by vertue of a certaine naturall faculty it hath, apprehendeth the light of the Sunne thus painted, and after it hath receaued the same, seeth the light together with all the pictures that are in it. So that all visible things (according to the grand *Platonicke*) are apprehended by the eie, not after the same sort as they are in the matter of bodies but as they are in the light, which is infused into the eies. And these are the reasons of the *Platonickes*.

But

But *Hipparchus* saith, that the beames which issue forth of the eie reaching vnto, and in a sort touching those bodies, doe deliuer to the sight the things receaued. *Hipparchus.*

The *Epicures* affirme that the resemblances of things which appeare, doe of themselues enter into the eie. *The Epicures.*

Aristotle is of opinion, that the incorporeall similitudes and qualities of things, come to the sight through the alteration of the ayre, which environeth the visible things. *Aristotle.*

But *Porphyrus* teacheth, that neither the beames, nor the resemblances, nor any other thing are the cause of seeing, but onely the minde it selfe; which knoweth all the visible things, and is knowne of them all. *Porphyrus.*

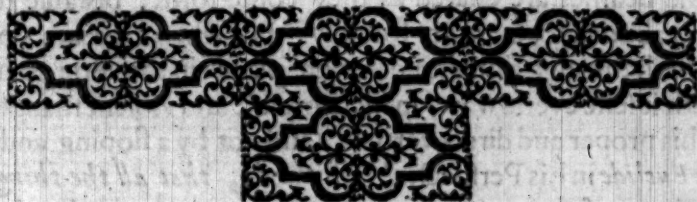
The *Geometricians* and *Perspectiners* drawing neere to *Hipparchus* opinion, doe imagine certaine cones meeting with the beames, which proceede out of the eie, whence the sight comprehendeth many visible things together, but those most certainly where the beames meete together. *The Geometricians and Persp.*

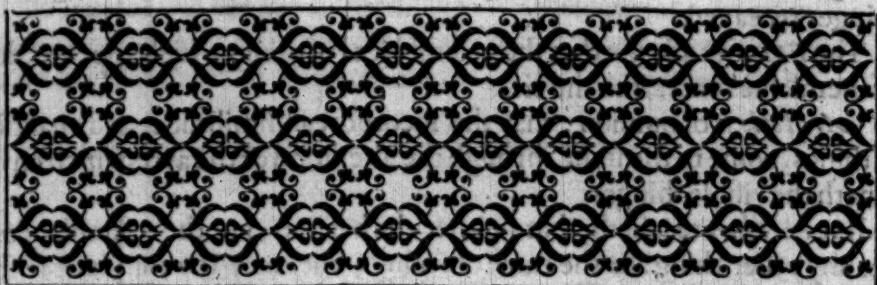
Alchindus is of another minde concerning the sight.

Saint *Augustine* holdeth, that the power of the minde worketh something in the eie. Which opinion I meane to ioyne with the rest in the chapters following, freely handling them in particular, for the vse of painters, so farre forth as they shall agree with the truth; least some cholericke fellow or other, who neuer knew what contemplation meant, nor yet euer vnderstood how to deliuer the conceits of his minde in writing, might (like *Aesops* dogge) snarle at me, imagining in his grosse conceit, that I spake at randome. *Alchindus Saint Augustine.*



OF





OF THE MANNER
OF SEEING IN
PARTICVLAR.

CHAP. V.



ALTHOUGH in the former chapter, I haue intreated of the reasons of sight, of the Medium, & of the Obiect; partly according to Aristotle, and partly to Plato, (as may be gathered,) having moreover in the same place alleaged diuers other opinions to that purpose; notwithstanding (for more plainenesse sake) following the *Platonicke Euclide* as the cheife Patron of this faculty; I meane briefly to deliver mine owne opinion concerning this matter.

First then the Eie being the instrument of sight, hath many coates or skinnies, in the middest whereof lies the Sight, which riseth from a certaine streight passage called in Italian *otero*, proceeding from the braine, to the extremitie of the pupill, whence the vertue of seeing ariseth.

Now the beames are dilated as they come forth; because they issue out in great abundance and very forcibly. For when a greate power and vertue passeth through a small and streight place, in the verie going forth it disperseth it selfe everie way, in such forcible and violent manner, that it seeth by this proper and direct vertue, and not by a sloping and forced. Whence *Euclide* in his *Perspectiues* affirmeth, *that all the things which are subiect to our sight, are not scene together at once*: meaning that we see there onely, where the streight beame is formed, and extendeth it no farther to the rest, as a thing impossible. And because this is one of the principall

cipall groundes of the Perspectives, he made it his first Proposition.

But to returne to our purpose, we must vnderstande, that all our senses proceede from a general vertue properly seated in euery part; so that if that vertue were diuided into infinite partes, the whole power thereof would as well be found in each part, as in all of them together: as appeareth in the Elements of water and fier, in each small portion whereof, there remaineth the selfe same power of washing, colding, heating, and burning, which is in all the other parts together.

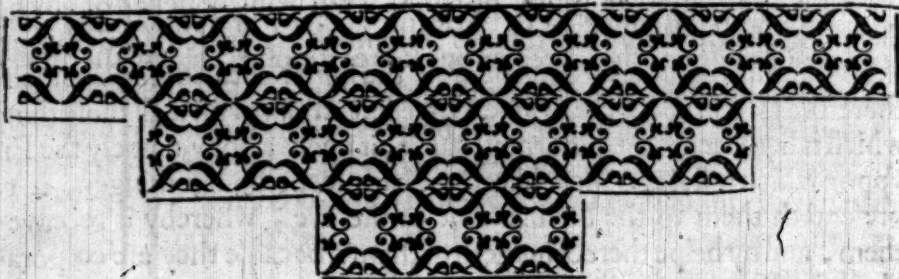
And least any man should be deceaued, concerning the operation of the soule, performing this diuersity of effectes; as to see, go, &c. He must vnderstand, that these vertues are not in the minde essentially, but proceede from the forme and figure of the body. Which because it is diuersly framed, the minde passing through this variety, worketh diuersly together with the body. As in a paire of Organes, whose sound although it proceede from one onely breath, winde, or aire, conueied into them, yet notwithstanding by this one simple winde they performe distinction of tunes, according to the variety of the pipes. In like manner all the variety of voices and soundes in the world haue their originall from one onely ayre; not that the ayre hath this variety of voices in it selfe, but because it is apt to forme these in other bodies: In like sort our soule, hath not all this variety of effects in it selfe, but is endued with a powerfull vertue able to bestow them vpon other instruments, made fit for her purpose of seeing, going, &c.

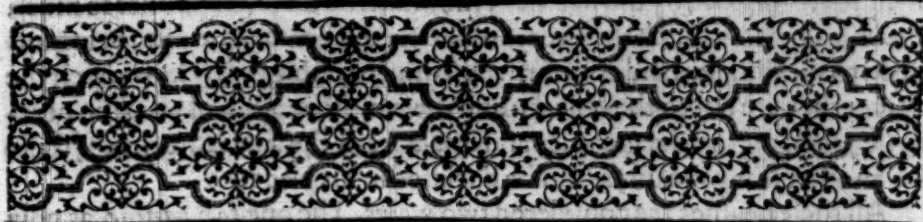
Now the soule separated seeth not the species of the object, neither worketh any such effects as it doth being ioyned with the body, whence these effectes proceede, but it performeth them by it selfe, and that far more easily because it is free, and being free becomes most quicke and light. Now light things mooue with greater facility then heauy. Wherefore the soule is more quick without the body; as appeares by the winde and the thunder, the matter wherof is a very swift spirit. Now whatsoeuer can containe another thing in it selfe is a spirit, and is able to comprehend both heauen & earth. But one body cannot containe another body within it selfe, by reason of their diuersity: whereas the spirit being incorporall may comprehend both corporall and incorporall thinges: Corporall, because it selfe occupieth no place as they doe, wherefore they may be contained of a spirit, although they cannot stande in a place, which is alreadie filled with an other body: Spiritual and incorporeal thinges; because it is not possessed of any bodily thing; and whatsoeuer is without body, is a spirite. Now one spirite may see and iudge of another spirite, because, it not being possessed of any bodily thing, seeth all corporal thinges, insomuch as it passeth forth through the bodily instrumentes. And because the spirite doth not forsake it selfe, therefore it returnes backe againe to it selfe, carrying with it all those things which it hath seene, and returning backe, it findes a body, namely the Eie, vpon which it staies. Now because it hath seene bodily thinges, it representeth them to the bodilie sense of the eye, whereby it receaueh them, and by helpe thereof iudgeth of them: because they are corporall, like to it selfe.

In this place I find my Author so obscure, that I thinke she copy much corrupted.

Heere then is a Compound, consisting of 2 partes, viz. a Body and Spirit, both which because they are coupled together, doe also worke together, the spirit by the spirit, & the body by the body; the spirit by the body, and the body by the spirit. The spirit by the body, because it bringeth bodily things, which are more easily conveyed by the spirit; because the body without the spirit cannot draw any thing vnto it; For whatsoever it would draw, it must draw it by the helpe of the spirit, that is *spiritally*. For a spirit cannot drawe a body vnto it bodily, but *spiritally*. And this is the operation of the spirit in the body. The body worketh vpon the spirit by retayning the spirit with it selfe, to the ende it may know things like it selfe, and make them vnderstood of the spirit. And hence it commeth to passe, that we know the bignesse of figures by reason of their distance, which are afterwards crossed, & as it were cut a thwart: because the eie standeth athwart or opposite to those lines, which cutting each other by those lines which come to the sight it conueieth the figures to it selfe, apprehending the thing betweene those lines. Where those lines doe afterwards cut, the thing seemes bigger or lesser, according as it receiveth the species more athwart: but whether it be neere or far of from the eie, the things seene by the beames, are ever cut vpon a streight line; because the eie is streight, and turneth his beames side-long and round about every way; so that by his spiritall vertue he seeth that which is spiritall: for that which is spiritall filleth nothing, because a spiritall thing hath noe part fit for such a purpose. Wherefore as soone as it is gone forth of the bodily things, it seeth all incorporeal things, the corporal things being not there before: but because the corporal part is not his, therefore it is possessed thereof, and by that it retaineth the sight in the eie. And it must needs be that, that which can containe other things in it selfe, doth convey all things into that, which can containe them. But because I must particularly handle the beames and the eie, I will here conclude my discourse of the reason of our sight.

OF





OF THE BEAMES OF THE SIGHT.

CHAP. VI.



TH^e * *Beames of the sight* (which are those which going forth of the eie, doe apprehend all the particularities of the objects to be painted, as the bottomes, corners, eminencies, profundities, breadths, spaces, heighthes, thicknesse, and whatsoever else may be represented vpon any wal or table, that so it may become a limited picture, the extremities, or superficial sight of the thing hiding the inward partes) doe returne directly

* See b. c in the Table N.

backe againe to the eie, whence they proceeded. So that the outtermoſt beames compassing the superficies of the object round about, are vnited in the same forme, together with the profundity and eminency in the eie; that is, in the point with the inward beames, causing an angle there.

Now as the objects seeme bigger, lesser, or equall to the eie: so they make a bigger, lesser or equall angle in the same. So that the diuers particularities of the object cause diuersity of beames; which returning backe to the eie forme diuers angles: because the object is apprehended very speedily, insomuch as the eie worketh vpon the same with great celerity, in that it seeth with diuers beames, so that this celerity seemeth to be proper to the sight, especially when the object appeareth not too exceeding big. Hence it commeth to passe, that when we stedfastly behold any thing, the beames which goe to the profundity or bottome thereof, seeme to be aboue, and those aboue in the eminency or top seeme higher, and some others seeme to fall one vpon another, because one side of the object hideth the other, as falleth out in other kinds of extending the beames. But vnderneath at the end or breadth of the thicknes, the beames will alwaies seeme higher then the first of the top, because some of them being longer and others shorter, when they are cut of in their appointed place, doe cause diuersity of spaces and shortnings. Whence ariseth the whole reason of *false and deceitfull sightes*, as shalbe shewed in his due place.

Rr ij.

And

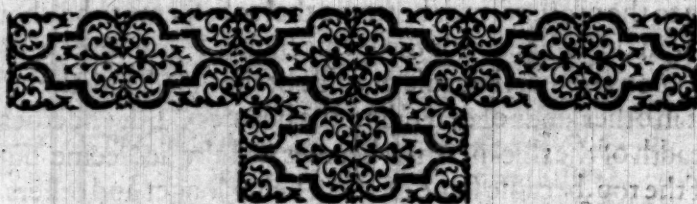
And because al objects seeme to come to the eie by a pyramis, having al their partes divided by the beames, they must be set in the picture so much the lesse, by how much the neerer to the eie the beames are cut, being applied to the distance: and contrariwise so much the bigger, by how much the neerer they are cut to the objects: and these must be applied vnto the nere- nesse, although by the greatnes and smalenes of the selfe same thing, there be another thing meant, as shalbe declared in his place.

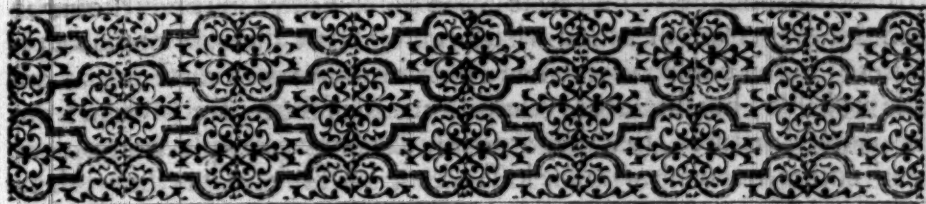
* *Line either
of Signification
or Operation.*

All these beames are considered two waies. The one *to* *signifie*, as now I haue shewed: and the other *to make*: and it is called a line which representeth the signification of the beame, and the prefigured demonstration of things, with such a subtile matter, as scarce occupieth any place. And hēce it commeth to passe, that the eie cannot see a thing that is crooked, & passeth along by one onely line; the reason whereof is, because it looeth the corporal visue forme: so that the thing which it would see, ought to be contrayned betweene 2 lines at the least. Wherefore they take such a quantity as is sufficient for the eie to discerne, because every great thing is contey- ned within many visuall lines. But *that which cannot be seene, is that* (as Eu- clide in his 3 prop: sayeth) *which may almost bee seene*, meaning visible things, which are purposely shortned with formall lines. But as concer- ning the beames, sometimes one so passeth through 2 or 3 particular pla- ces of the geometricall and proportionall-Object, that by that line onely the one will so touch and fall vpon the other, that they cannot be seene in a picture, but onely by contemplation.



OF





OF THE EIE THE INSTRV- MENT OF SEEING THE BEAMES.

CHAP. VII.



NSOMUCH as the *Eie* is the chiefe foundation of the Perspectiues (for indeede without it they cānot stand) therfore the Perspectiues call it the * *Center*, *Marke*, *Point*, *Terme*, and the *Cone* of the *Pyramus*, which (as I haue saide) is vsually made according to the forme and base of the obiekt in our sight. First then it is called the *Foundation* of Perspectiue, because by it there are two sightes formed, the one *Naturall* & the other

* See b: in the table No 1

The foundation.

Rationall: *Naturall* inso much as the shapes of things scene, doe come vnto it simply by the beames which it receaues: *Rational*, because it farther considers the reason and effect of the sight, whence the Perspectiues are deriued; & vpon this are the first elements of the art grounded. It is called the *Center* because all the lines of the base and circumference of the obiekt, doe so meete in it; as in a circle all the lines runne from the circumference to the center. And hence is it also called the *Marke*, because it is a determinate place, whēce the whole reason of the raising of bodies, with their eminēcies, thickneses and shortnings arise, by meanes of the things depending thereon. It is called the *Terme*, because by it all things in a picture are limited, and whatsoeuer is made without the disposition of this *Terme*, cannot be either good or true: because it is not fitly disposed for the sight, being not ordered according to the visuall beames, which are sent forth from the *eie*, through the whole. Wherefore they which worke without this *Terme*, (that is without an *Eie* vnto which they may certainly referre all their figures, and the parts and members thereof) are vnworthy the name of Painters, and may more truely be called dawbers, wasters of colours, discontenters of the *eie*, and breeders of confusion in the world. And that this is necessary & ought to be obserued for a principle and substantiall point of the arte, may euidently appeare; for as all visible things are referred to the *eie* in respect of their colour and forme; so all those things which we would represent, ought

Center.

Marke.

Terme.

to shew the same effect, otherwise it is impossible, that any body should be seene in any gesture or action whatsoever. These then are probable pictures, and by consequence those which faile any iot of these rules, are lesse probable, but such as are vtterly depriued of them, are so farre from the name of pictures, that they are onely dawblings, and playstrings done at adventure, not onely with the losse of time and faire colours, but with infamie and disgrace &c.

Comu.

Farthermore the eie is called the *Cone* of the Pyramis, because all the space betweene the object, and the lines or beames which passe along, and are extended from the extremities of the object to the pointe of the Pyramis, ende therein, as it were in the pointe or *Cone* thereof. Wherefore all the shapes and resemblances of things seene, ende in the eie, which together with the vnderstanding ought to iudge of their true formes, to the ende it may be able to immitate them perfectly. Whence they vvhose eies are continually exercised in beholding faire and beautifull things (endeuoring after their example to represent them in the most beautifull and absolute manner they can) are euer accompted good workemen, because their eies are so apt to receiue these beautiful things, that abhorring all absurdities, they cannot choose but make most beautifull pictures: whereas contrariwise they who are ignoraunt thereof, are not able to iudge of anie piece of vvorke they see, vvhether it be beautiful or vnfighly, saue only by a kinde of natural instinct, as it were at the first sight &c.

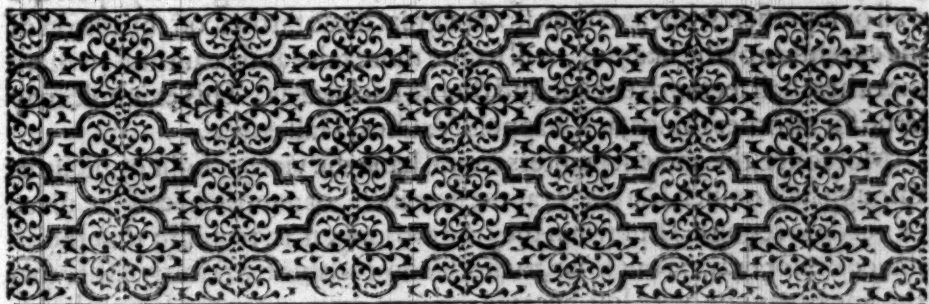
Whence it commeth to passe, that they cannot so well and throughly iudge of the trueth and effectes of the Perspectiues, nor conceiue the right order how things are seene, and ought to be represented, making choice of the fittest things in the picture, and delineating them in such order, as the eie apprehendeth them, after the example of the eie, vvhich draweth vnto it the formes and resemblances of al things: as hath bene exactly shewed a little before. *M: Angello* that famous caruer, painter, and architect was wont to say, that neither all the skill in Geometry and Arithmetike, nor the examples of the Perspectiues could any vvhite profite a man without the eie, that is, vvitout the practise of the eie; whereby he learneth how to beholde things so, that he may bee able to expresse them by hand: adding moreouer, that the eie may be so practised in these matters, that by meere sight, without more angles, lines, or distances, it may be able so to guide the hand, that it shall represent whatsoever he list, but no otherwise then that which it seeth beholding it Perspectiuelly. So by the helpe of exercise grounded vpon the perfection of arte, that may be expressed in a figure, which the most skilful in the Perspectiues cannot doe.

Howbeit he that is neither skilful in Geometry, nor exercised in drawing cannot attaine vnto, nor expresse it by his speculations, diuisions, proofes, interfections, &c. Wherefore to conclude; the whole *ende of this Arte is nothing else, but the knowledge how to describe what soener is seene*. For in this arte of drawing there occurre certaine secret observations of bendings, turnings, hidings &c: in mans body, which cannot be vnderstood of any other, but of such as worke with vnderstanding: as amongst the ancient were *Pamphilus*,

philus, Pythagoras, Plato, Archimedes, Euclide, Geminus &c. whose workes shew their skil herein. In which they giue vs to vnderstand, what subtile difficulties there are in the Perspectiues; which are only knowne, to true painters, by reason of a certaine continual exercise, though not to Mathematicians and such as are meere skilful in the Perspectiues, without the practise of drawing.

Whence it came to passe, that no man hath handled this Painters Perspective, (especially * *Grammice*) hauing written onely of the arte in generall, and bending their whole discourses to the vse of *Astronomers, Scenographers, Makers of glasse, Physiologers, Optickes, Paynters, Architects, Carvers, Dial-makers, and Geographers*, whose workes depende vpon the obseruation of the starres. Wherefore let no man mervaille, if in handling the Painters Perspective, that is of *delineation*, according to the perfect and Geometrical bodies, I make no mention of certaine things, which (speaking in generall of the whole) I ought perhaps to haue touched. But because the eie seeth not without Distance, it followeth that now I speake thereof.

* Delineation
or drawing.



OF DISTANCE.

CHAP. VIII.



WHOEVER then intendeth to draw any thing, must know that he cannot see without *Distance*; that is with out some space betweene his eie, and the thing to bee seene. For if the thing touch the eie, a man cannot see; because the aire commeth not betweene: Again if the thing shalbe too farre of, it cannot be seene: for if we would draw a great thing in a small roome, wee must so order it, that it may come small to the eie. If

therefore the sight would make a thing seeme greater to the eie, or the eie would see it truly, it must draw the same vnto it through the aire by the helpe of the beames of the eie: because these things are required to the per-

fect sight: viz. the *bodily eie*, the *spiritalle eie*, and the *object*. Truth it is, that as in obtuse, blunt, and short distances, things seeme to decline and runne backwards in vnseemely sort: so contrariwise, things too farre off, & making acute and sharpe angles in the eie, giue no grace to workes, deceauing the eie too much, as being placed too farre off.

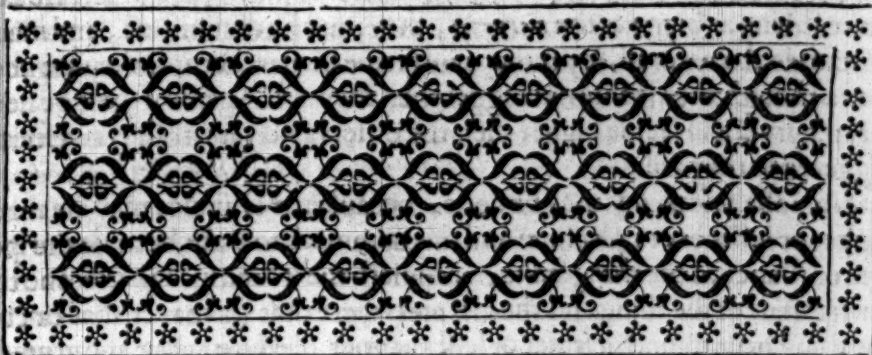
The true Distance.

For both which causes wee must make especiall choice of a conuenient *Distance*, which shalbe this: viz. *That the person which beholdeth, stande off from the object or wall scene, three times the height thereof*; as also in tables and figures, we must take our distance 3 times as far of as the height of the figure, whereof I meane to entreare plainly and orderly in the booke following. And this distance is the most proportionable to the eie that can be deuised, and is that which maketh all painted workes appeare more gratiously to the eie, then the extreames can doe. But because the absolute determination hereof consisteth in the vnderstanding of the workeman, I will not spend much time in setting downe the reason therof. Onely I will subscribe to the iudgment of *Balthasar Petruccius*, & *Raph. Urbine*, who when they would paint a wall with a narrow way, and galleries with wals, thought it no disgrace, not to represent the in their picture according to the distance taken from the wall; but would haue them done much greater, after an imaginary distance. Because the thinges painted, not shewing truely vpon the wall or superficies; but as if they stood a great deale farther off, by reason of the extension of the beames, will seeme more faire and beautifull, where the other shall seeme to decline and shoote backwards. This example may serue for all other things, as Chappels, Vaultes, Halles, &c.

Note.

Note.

Moreouer, the ancient painters would haue the view or sight of pictures through hals or such like places at the entrance, or at one end of the place (if neede so require.) But when they are too long, it is requisite that the distance be not drawne out so far, to the discōmendable extremity: either that the lineaments be quite lost, because they are drawne out too far: or the colours cleane decayed by the comming betweene of the aire. Such experiments of painters concerning this matter (who haue farther perswaded themselues that without this distance they could frame all thinges, making them carry as perfect a resemblance, as if they were done by rule; and that they could finde out this distance, which before I haue shewed to be most rare and beautifull in all workes, and know by the same wherein it consisteth, iudging therby which are the most beautifull workes with such like misteries of speciall worth) gaue vs the first occasion to make vse of *Distance*, a thing truely knowne but to very fewe. And those fewe who were acquainted therewith, haue neither taught it to any, nor committed it to writing: save onely *Vincentius Foppa*, *Andreas Mantegna*, *Leonard*, and *Bernardo Zenale*, of whose workes (written very obscurely) little hath come to my sight.



OF THE OBJECT.

CHAP. IX.



TH E *Object* is the thing which standing before our eyes, is scene of vs, of what quantity soeuer it be, so it be not so small that it flie the sight. And this should neuer stand nearer to vs, then that space which in the former Chapter I haue allowed for the ordinary distance. Nowe whosoever shall imagine any other object, is much deceaued. Wherefore in painting any history it is required, that the first thing which

*See the fixt
Cubes in the
table N.*

you would represent vpon a wall or table, be of a competent bignesse, that so all the rest may rateably receaue their iust proportion. And this first figure is called the *Naturall*: which must bee represented standing, in a manner in the beginning of the ende of the distance taken, from whence whatsoever you would place inwards towards the **eye*, ought to be proportionably diminished, according as the lines or beams shall extend themselves. For whatsoever you place behinde the object or *naturall* thing which standeth in the first place, must bee diminished; before which you may place nothing, except in so doing you alter the first distance, your *eye*, and your biggest object, causing that which stood in the first place to seeme lesser, by diminishing it. For by moouing a thing out of his place either neerer or farther off, it is alwaies either encreased or diminished.

Note.

** Of the workes,
not of the be-
holder.*

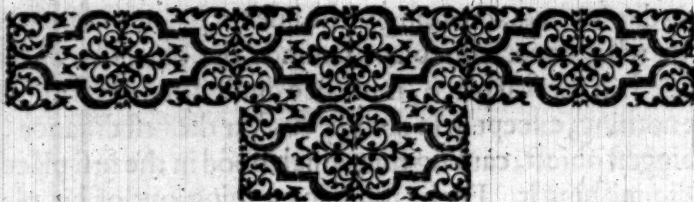
Wherefore, whensoever we would place any thing on the hither side of the *naturall* object, wee must (as I haue shewed) make it bigger then that first

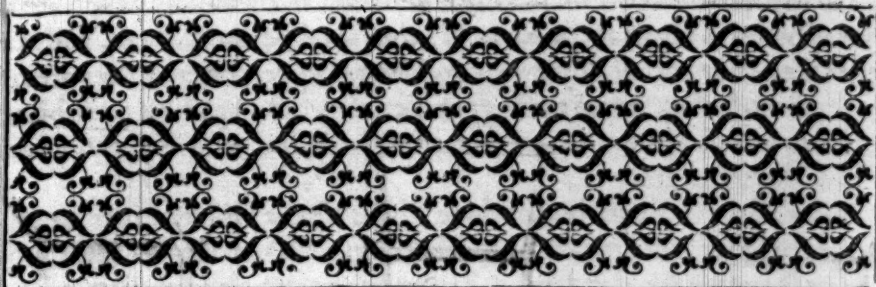
first naturall thing. Which way I holde to bee very false, and therefore not to be followed: but if we put the *true* neerer vs, then those which are farther of being as bigge as the *naturall*, they must be diminished, and made lesser then the naturall, & yet they will seeme bigger; because they are neerer vs, though they seeme not bigger then they are. Again if these be neerer, they will also seeme bigger then the others, and yet will they not seeme bigger then they are.

Now all these things may be done, because the Distance may be made bigger or lesser at our pleasure: and this commeth to passe, because the species or shapes of the thing seene, occupieth the whole space betweene the extremities of the thing and the eie; and where that space is crossed or cut, the thing becommeth greater or lesser at your pleasure. But the true distance is that, which I haue already shewed, and this makes it immutable; because the obiect being orderly disposed, may not bee mooued vp and downe like a fether. So that if we shall sufficiently examine these things at the beginning, before we vndertake any worke, and so consider the encreasings and diminishing which may fall out in the obiect, we shall never erre. For the better effecting whereof we must bee very carefull in ordering our obiect, according to his line of interfection and shortning, which I call that perpendicular γ^A of the wal or table, which procureth the whole delight & beauty of the worke, as being the marke wherevnto all the parts of the body are drawne, whence also the shortning riseth.



OF





OF ANOPTICA THE FIRST
SIGHT OR REALL AND
VPPER LINE.

CHAP. X.



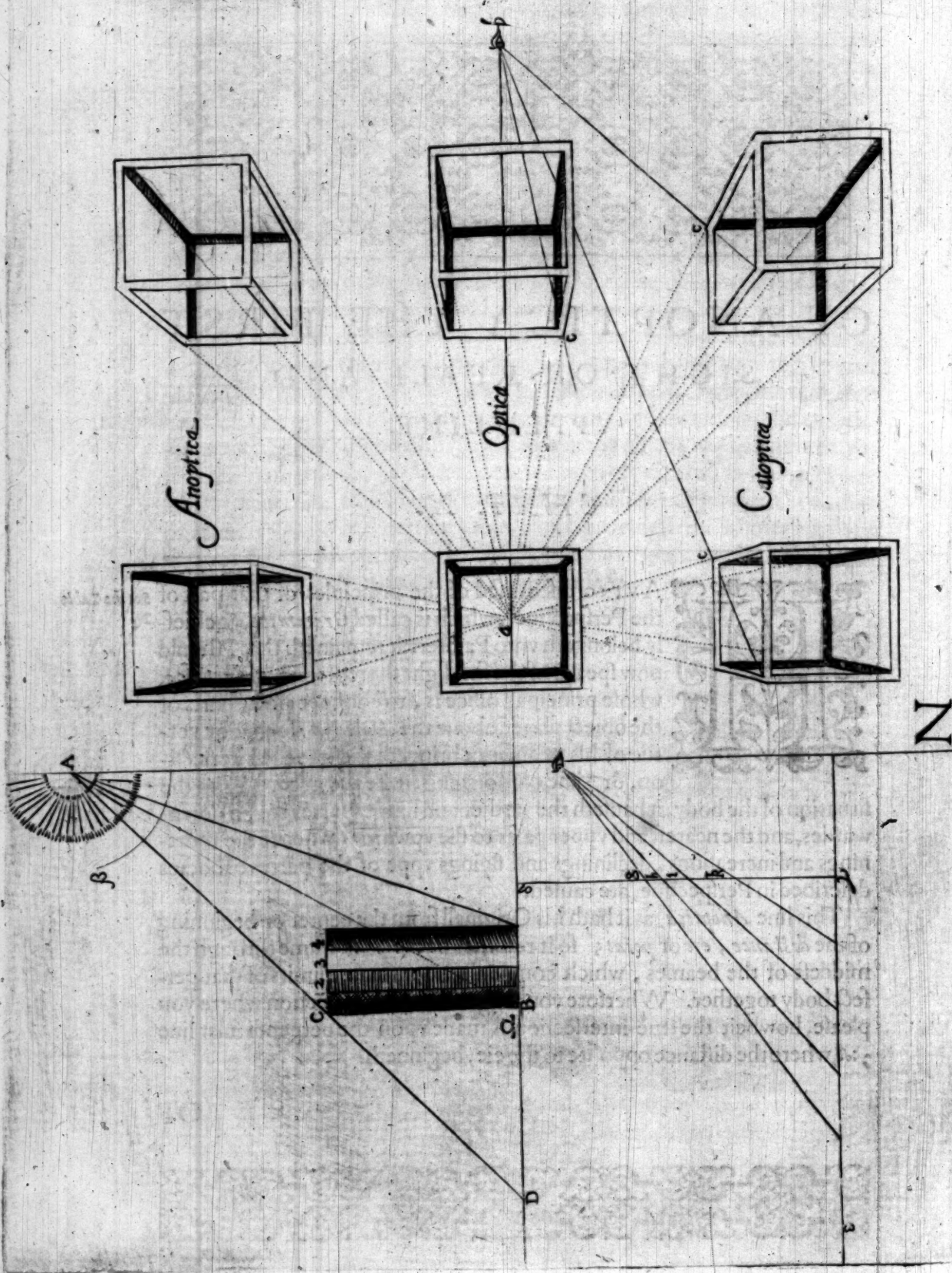
AVING discoursed of the principles of that part of *See the Table*
the Perspectiues, which is called *Grammice*, & chiefly
belongeth vnto Painters: it remaineth that I should
now speake of the first sight thereof: viz. *Anoptica*,
whose principall office is, to consider all the parts of
the object placed aboue the *Horizon*: so that by ver-
tue of his beames, it bringeth them to the intersec-
tion, or *line of shortning: whence according to the * *In the figure*

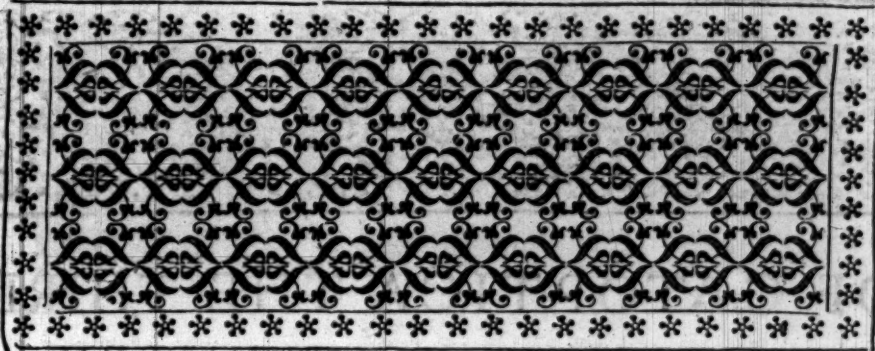
situation of the body, it causeth the farther and hinder partes to run down-
wardes, and the nearest and vpper parts to flie vpwardes, whence the short-
nings and increasings, declininges and flyings vppe of the partes of bodies
described in Perspectiue, are caused.

This line *Anoptica*, as it hath his Originall from the center or beginning
of the *distance*, eye or point; so it returnes backe to the same through the
middest of the beames, which couple all the extreame limits of that per-
fect body together. Wherefore you may make the intersecion where you
please, howbeit the true intersecion is made vpon the perpendicular line
y: a, where the distance opposite to the eie, beginneth.

OF







OF OPTICA THE SECOND
SIGHT OR REALL MIDDLE
AND DIRECT LINE.

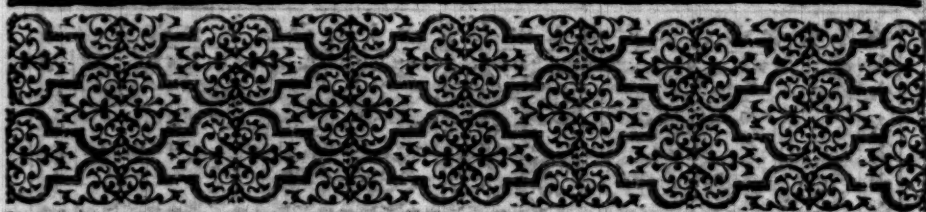
CHAP. XI.



THE second reall sight of *Grammica*, is that which is nearer the obieſt: ſo that the vpper partes of the obieſt belong to the abouenamed ſight, and the lower to *Catoptica*. *Optica* then is that ſight, whoſe beames doe principally touch all parts of that body or obieſt, as well aboue as beneath, and therefore it is called *direct*. For the beames parting themſelues ſtrongly at the eie, and falling vpon the neareſt partes of the obieſt, doe ende there, cauſing the vppermoſt and lowermoſt partes to bee ſhortned and diminithed, and the eminencies to hide the concauities, and the largeſt partes to couer the narroweſt, making the obieſt to encrease & diminith by diſtances and ſpaces, which are cauſed in the perpendicular by theſe and ſuch like, from the returning of their beames, whence all the difficulty, as alſo the grace and beauty of the arte ariſeth: which appeare in ſuch ſort, that you cannot meaſure any part of your picture by his true ſuperficies, but onely accordingly as it is ſituated with ſhortnings euery way: A thing well knowne to ſeawe or none.

Ss j.

OF



OF CATOPTICA THE THIRD
SIGHT OR REALL AND
LOWER LINE.

CHAP. XII.

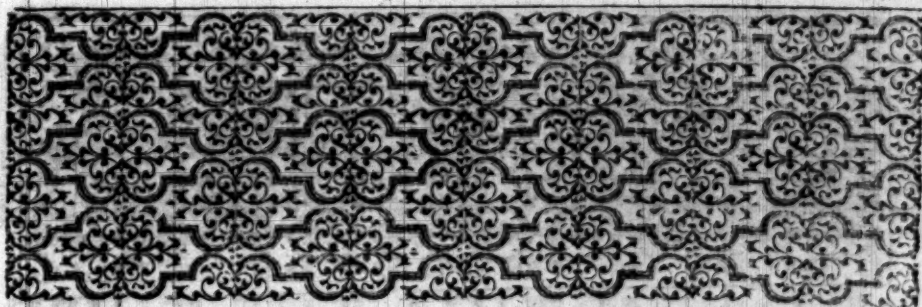


HE third sight is that whose beames touch all the lower parts of the object to be painted, conducting them to the point of intersection *a. c.* So that when the object is below the eye, the partes which are farthest of from the eye seeme to rise vpper, and the foreparts to decline downwards. Whereas in *Optica* when the object is placed directly opposite to the eye, the thicknesse thereof is represented by a meere plaine superficies, as well on the forepart as the hinder, causing the hinder partes to descend (as in *Anoptica*) and the formost partes to ascende with certaine eminences exceeding the height. And so is ioyned with his beames to the higher partes of the center or middle, which also meeteth with the vpper part.

Now.

So that these three reall sightes are every way to be vnderstoode according to the situation of the objects, either high or low, which by reason of their partes really assigned, they carry to the intersection, in that degree they finde them, and are not extended any farther. Wherefore I refer that which remaineth to the deceitfull and fained sightes, which though in truth they be but all one; yet by reason of the variety of diminishing and shortning, they may bee called *Vppermost*, *perpendicular*, *vppermost in perpendicular*, *middle*, and *lowermost*, from their admirable effectes offered to the eye.

OF

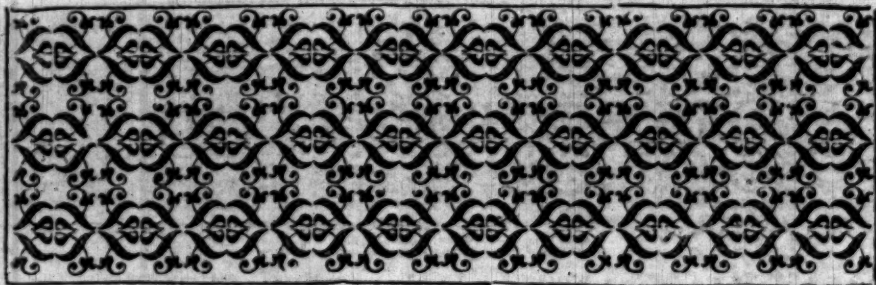


OF THE FIRST DECEITFULL
SIGHT * VPPERMOST
PERPENDICVLAR,

CHAP. XIII.

* The same
kinde of deline-
ation, which is
described in the
11. chap. and
the 16. chap.
although differ-
ring in place
and situation:
Durerus cal-
leth this kinde
of worke Im-
pressio in fun-
damentum.

THE second part of *Grammica* requireth that I should handle Deceitful sightes; and first of all the *uppermost perpendicular*, vvhich considereth the reasons how the interfections are carried to the place appointed for the shortning, which at the first were ordained in the perpendicular, by reason of the vpper partes, and so it representeth to vs the figures in a little space from below perpendicularly in the toppe of the vault, perfectly expressing aswell the lower, as the vpper partes. But those vvhich stand out in length are (for the most part) so shortned, that the figures seeme broader then they are long, working this strange effect inwards, that heereby they seeme as great as the Life. After vvhich manner the picture of God the Father is done by *Pordonone*, in the toppe of the roose of Saint *Maries* in *Campagna* of *Placentia*. Moreover, there were in Saint *Maries de Scala* in *Milaine*, the foure *Evangelists* after *Bramantes* handling, which from be- lov you might see sitting at the top with admirable art; though they were afterwarde defaced, vvhhen the vvhole church was whited at the instance of a certaine grosse-headed *Church-warden*, who had no more iudgement in painting, then a goose. A thing much to be lamented, that so worthy a memoriall of art should bee so much defaced, that there was not left the least trace or signe of dravving.



OF THE SECOND AND
OBLIQUE DECEIT-
FUL SIGHT.

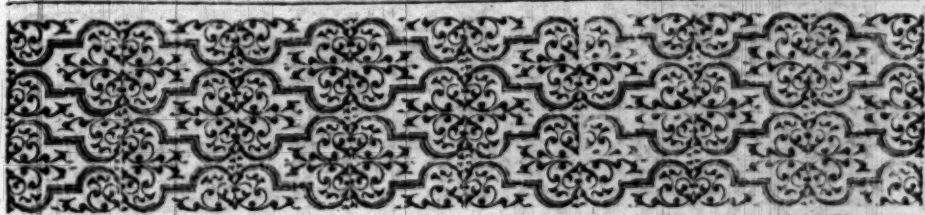
CHAP. XIII.



His sight or māner of lines, causeth vs to see the Oblique shortnings in their places: viz. such as may bee made in the vaults of Chappels not in the squares, but in the semicircles and such like places, as the *tiburij*, or *truine*. Whence from the declining of the vault the figures and other bodies may be seene standing as perfectly vpon their feete, as if there were no vault at all.

So that in making the vaulte appeare, it causeth no interruption therof, if we expresse the Chappel in such sort, that it seeme to be truely open to heauen, or with other pretty inventions as the vse is. This is one of the hardest waies of shortning, because we must not onely worke by lines and beames, but also be sure not to erre a jot, as shalbe shewed in the * next booke: so that the things vvhich are made aboue may not stande one handes breadth lower. But because this point (inso much as it is very hard to be conceiued) would aske a larger discourse, it shall suffice onelie to alleadge a few examples hereof, for more plainenesse sake. Whereof one is to be seene in *Millane* at *Saint Maries de Carmine*, in a Chappel of the life of *Mary Magdalene*, of *Zenales* doing. The vaulte whereof is made after this maner, hauing diuerse Saintes sitting vpon the Cornishes, done by the hande of *Austen of Milane*. Another is in *Parma* of *Antonio Coreggioes* handling, of the Ascension of our Lady, with terrible figures rounde about, which are shortned in this sort.

* Lib 6. cap. 13.
14.

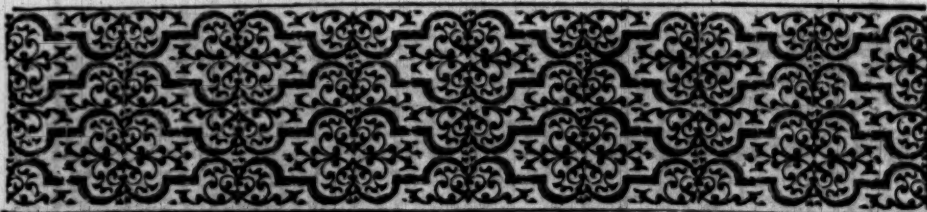


OF THE THIRD DECEIT. FULL SIGHT ABOVE.

CHAP. XV.

BY this sight all the figures or bodies placed about the eie, are shewed by their lower parts more or lesse, according as they stand higher vpon the wall at the *Horizon*: Wherefore, the hinder parts runne inwards, and the formost flie vpwades, and some parts hide each other: whence you shall see wonderfull great spaces, stretching forth of armes, shortnings of legs &c. Finally, in these kinde of figures, you cannot see the vpper partes except they bende much forwardes.

Who so is desirous to see figures done after this order, may beholde a great wall most artificially wrought in *Milane*, neare the Castle, with certaine *Romane* stories, painted by the hand of *Trofo da Moncia*: whereunto it is almost vnpossible that any thing should be added. For it is most admirable, as well for the figures, as the Architecture and strange Perspective. Moreouer he may see a piece of *Bramantines* worke in *Milane*, vpon a wall of *Latnadi*, going towardes *Porta Beatrice*; and an other of the same at the East gate, and in *Saint Maries di Bari* vpon the couer of the *Organes*, and the toppe of the Church. And in *Mantua* neare the Dukes, you shall see *Casars* triumphes of *Andreas Mantegnas* doing. All which workes are done by rules and iudgement. An example whereof you may see also in *S. Mar: di Gratia* in *Milane* in the Couent at the top of the cloisters, in diuers histories about the eie, done by *Bernardo Zenale*; and by the same man the foreparte of the *Organes*, in *Simpliciano* in *Milane*, where he hath painted the *Annunciation*.



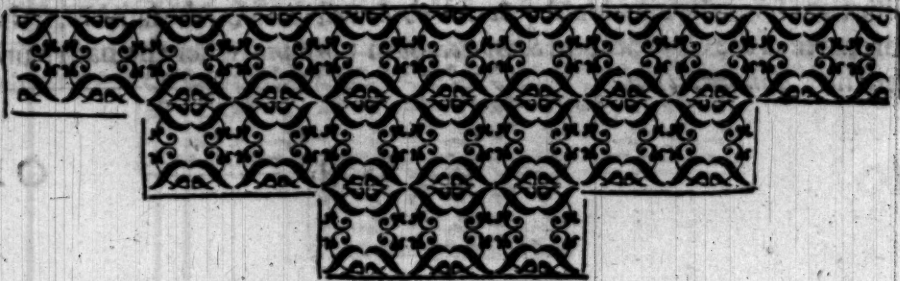
OF THE FOVRTH DECEITFVLL
MIDDLE SIGHT.

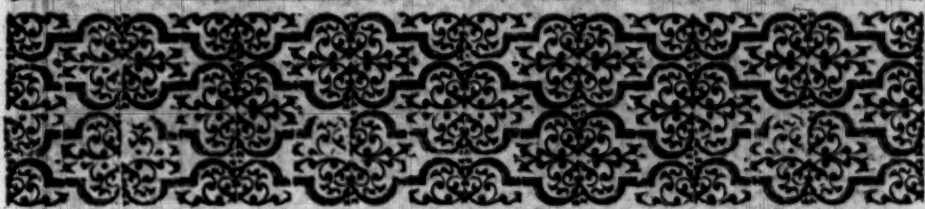
CHAP. XVI.



His sight (or middle line) is that vvhich giueth a body in such sort, that in the hinder parts the nethermost superficies seemes to runne vpwardes, and the vppermost downevvards. Wherefore our eie must strike directly vpon some part of the body, as about the middle. This is the least shortning that can bee, and yet it considereth all those difficulties that the others doe. In this manner you haue the Chap: of Saint *Peter* and Saint *Paule*, in Saint *Frauncis* church in *Milane*, painted by *Bernard Zenale*, by whom and *Bernard Buttione* a *Milanesse* and very well seene in these matters, you haue in *Milane*, a Chapell of Saint *Ambrose* of the like. In *San Pietro Giesato* a Christ taken downe from the crosse, done by *Bramantino*. In *Milane* likewise vpon the gate of Saint *Sepulchers* church, and especially of *Raphaels* vvorke in *Rome*, in which histories you shal see the vvhole middle, the toppe, and the bottome dravvne to the eie, after the true order of all other excellent vvorkemen.

OF





OF THE FIFT DECEITFUL SIGHT BELOW.

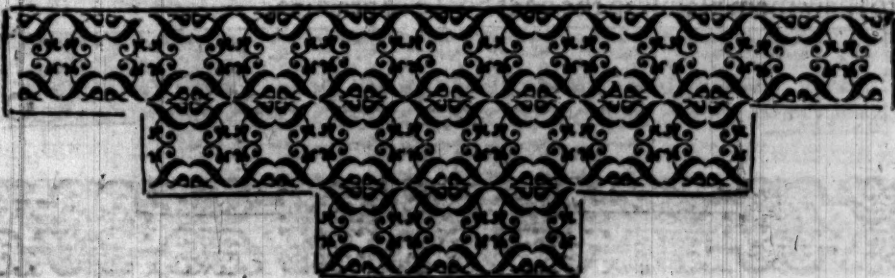
(HAP. XVII.)

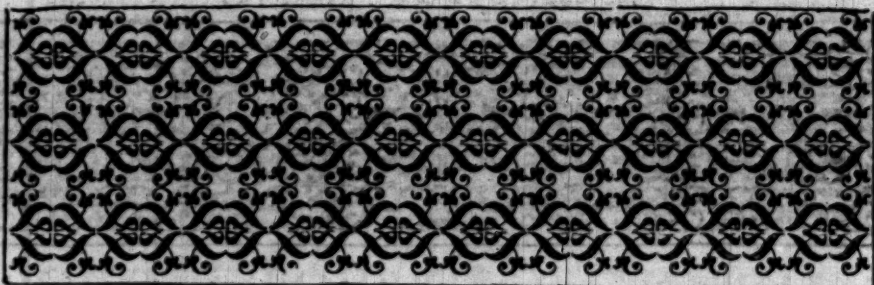


HATSOEVER pictures are seene from above placed more or lesse belowe the Horizon, are all made according to this sight, which also teacheth the reasons why they are so made. It causeth their rising vp on high, the running downe of their hinder partes, and the increasing and abasing of their fore-parts: and belowe it makes that appeare, which from an high seemes contrariwise to bee vppermost. In the rest it followeth the others, and hath the selfe same vnderstanding, though the effectes bee diuers. And according to this sight are the three histories of *Michaell Angelo*, painted in the *Vatican* in *Rome*. Viz. The last iudgement, The Conversion of Paul; and Saint Peter drawne vppon the crosse, both which are in *Paulina*.

Ss iiij.

OF





OF THE SIXT DECEITFUL
SIGHT BEING DEEPE
OR INWARDE.

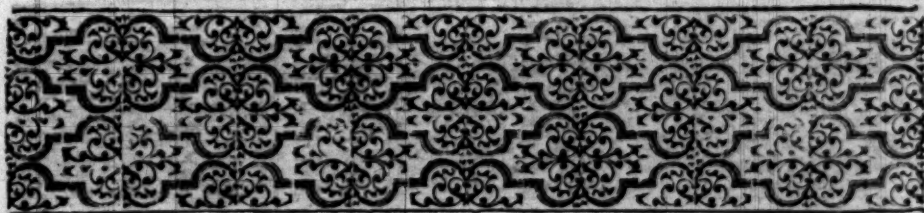
CHAP. XVIII.



His sight represents vnto vs vppon al plaines, the bodies stretched out vppon the Earth in Perspective, with the head one way and the feete another, seeming verily to runne into the wal, by performing the like effect in this place directly against the eie, which a figure doth being wrought in a vault perpendicularly aboue the eie, according to the first sight. And this is also to be vnderstood of such, as stande so vppon the plaine and lower ground, that they cannot bee seene from aboue but onely directly or belowe; and so you may see onely the heads of people standing all about in the plaine, or else in such as standing vppon the top of an high hill or tower looke downeward. And thus we see how all these thinges are drawne from such sightes or lines as are represented to our eie, which serue onely to instruct vs in the true reason and method of this arte. Which is done by the helpe of bowings, rayfings, turnings about, windings, standing sidelong &c. Whereof it would be too longe to discourse, especially the matters being so obscure. Wherefore it shall suffice, for breuity sake, to shew them plainly in the next booke of practize.

OF



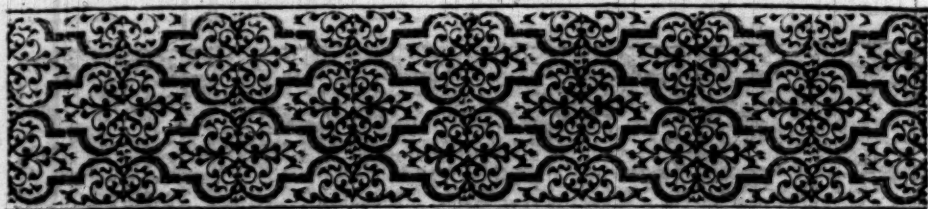


OF BOWINGS.

(CHAP. XIX.)

BY *Bowings* I meane the vertue which procedeth frō the particular parts of bodies proportionably exprest, performing some actions with other bodies, whence appeareth a mutuall quantity, which *Albert Durer* teacheth in part, *li. de Sym.* 3. And from these together with the arte of diminishing (whereof I haue spoken in part before) are the most perfect shortnings drawn. Now from the multiplicity of the actions in mans body, we may easily gather how many sorts of bowings there are. For they apeare to our sight, either standing *upright on their feete, fore-right, side-long, backwards, obliquely, and extending their upper or lower parts.*

Farthermore they may be shewed crooked, standing on their feete directly, fore-right, side-long, obliquely, backwards and bowing towards the right hand, the left hand, forwards and backwards. Finally from all sorts of actions these bowings take their name. for there is no part of the body which hath not need of the bowing of another, to the end it may become proportionable. And hereby may you make all bodies in any kinde of action, (I meane not in shortning, viz. that the members should *gaine & loose*, but in their true properties) As *Al. Durer* hath shewed in diuers heads & figures, where he after this order, doth most plainly shew how to bring one quantity into another, to forme the faces so that they shall looke some vpwardes, some downewardes, some sidelong, and others foreright, answerable to the bases or bottomes of the parts described: whence it is evident that we may not make a figure without proportionable shortning, but that wee must make it bow according to the vertue of that which we would make sidelong, taking it from the forepart, or the hinder, and these from the sidelong, never suffering one member to rest vpon, or vnder another. The oblique ones also are taken from the oblique, but more certainly from the bases. And although there be diuers other waies & rules concerning these natural Bowings, but especially for the transferring of them into Perspective (wherein is required a deepe insight) yet notwithstanding I purpose to say no more thereof now, inso much as they rather appertaine to Drawing then to Writing, iudging it better to proceed to the *Leuations*.



OF THE LIFTING VP OF BODIES VPON A PLAINE LINE.

CHAP. XX.



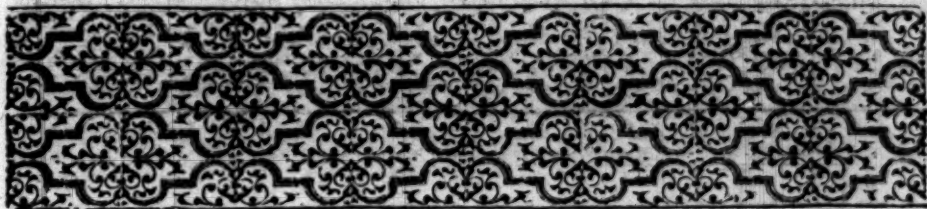
* Other waies,
farre better and
easier.

* Ground plot.

HERE can no Elevation or lifting vp of bodies be made, except it be ordred sidelong, and shewed in the best manner that may bee for our sight, vpon that line which I call the plaine line*, y, viz. which is behinde the line of intersection y. & either aboue or belowe. And although there be some other waies to performe this, * yet you may follow this. Now this line is that, in which the bases of all bodies which are to bee lifted vp, are contained, and accordingly as it is well disposed, so will our worke prooue. So that we must be very diligent in observing al their side-standings, because they must be shewed with great arte. For this is the whole roote and foundation of the * *Incography* of bodies, being of such force in stories, that it suffereth not one body to take vp the roome of another, or a thing to be placed where it cannot stand: to be made bigger then it ought to bee, or bodies to seeme to hang in the aire, or be made in caues vnder ground, or a man to stretch forth his legge, or make a larger pace then he is able &c.

Wherefore by the direction and help therof all works are made perfect, so that all things haue their diminishings according to their true degrees, and each body his true increasing and diminishing. Now in these sidelong Elevations there are very great observations, as the farnes off of buildings, together with their greatnes and smalnes, according to the proportions of all bodies. Wherefore being holpen and aided by the true vse of the other sightes, they appeare perfect without any trouble or feare of errour, and if they be defectiue in other parts, yet at the least in this point (wherein consisteth the chiefe force of the arte,) they will bee absolute: wherein *Andrea Mantegna*, & *Ber: Zenale* excelled. And thus much be spoken of the *liftings* vp; vnder which we may cōsider whatsoever else belongeth therunto. And thus concluding my discourse of the *Perspectiues*, I meane to say somewhat of the other kind of bastard *Perspectiue*, to the end, that nothing might bee omitted, which the ancient haue either delivered vnto vs, or observed in their workes.

OF



OF PERSPECTIVE IN GENERAL,
ACCORDING TO BRAMANTINO A PERSPECTIVE PAINTER
AND ARCHITECT.

CHAP. XXI.



Remember I haue reade something concerning the Perspectiues of *Bartholomeus* called *Bramantino* a *Milaneſe* and an excellent painter, which I purpoſe to ſet downe in this place; to the ende we may know the opinion of ſo famous a painter concerning the ſame. Wherein I wil not immitate the envious diſpoſition of ſome, who are contented to bury the labours of other men, for the aduancement of their owne credit.

Howbeit I am not yet reſolued to publiſh a certaine treatiſe I haue of the Perspectiues compiled by *Bernade Zenale* in the time of the great Plague, written with his owne hand and dedicated to his ſonne; marry this much I will promiſe, to put forth heereafter, a certaine ancient worke of *Vincents Foppa* a *Milaneſe*, wherein (beſides that he writeth very largely) there are alſo certaine draughtes done with his pen, ſo that this worke ſeemeth to comprehend al that which *Al. Durer* handled in his *Symmetry*; from whence (by his leaue) he tooke the greateſt part of that he hath written. For beſides diuerſe other goodly things, you ſhal finde thoſe heads which are ſhortned by each other, that is transferred in quantity, vvhich vvere likewiſe transferred with a plummet by Maſter *Daniel Barbarus*, in the eighth part of his pra-ctiſe of Perspective, where he ſpeaketh of the meaſure of mans body, and of the *Iconography*, or bottome of the head.

But to returne thither where I left; *Bramantino* writeth, that *Perspective* is a thing which counterſeith nature. And it is 3 ſould. The firſt working by rule and reaſon, the ſecond without reaſon, by meere pra-ctiſe: and the third following, partly reaſon, and partly pra-ctiſe. Concerning the firſt which worketh by reaſon (becauſe it is briefly ſet downe by him, and yet conteineth in it the whole arte) I will ſet downe his owne words.

THE

THE FIRST PERSPECTIVE OF BRAMANTINO.

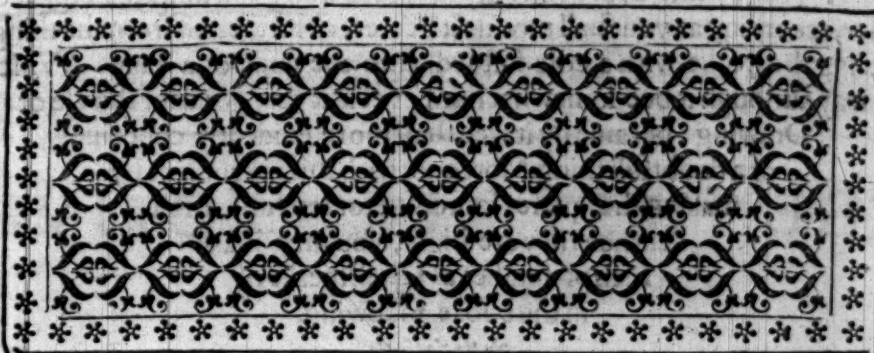
CHAP. XXII.



THE first Perspective expresseth things absolutely well; the Second starke naught; the Third in a mediocrity. Wherefore the first is called Perspective, or the reason which expresseth the effect of the eie, causing things to encrease and diminish according to the effects therof. Which increasing and diminishing proceedeth not from the thing it selfe, which of it selfe in respect of his nearnesse or farnesse off, cannot increase or diminish. but it ariseth from the power of the eie, which being small and yet endeuoreth to see a very great thing, it must needs send forth his vertue, which disperleth it selfe to so great a wideth, that it comprehendeth the whole thing it would see: and approaching neare thereunto, it discerneth it in his place; so that the whole space of the aire betweene it and the eie, is filled with the image of the thing. Wherefore, as it is cut of in diuers places, it seemes bigger or lesser according to the interfection made; howbeit, if it be not remoued from the eie, and the eie keepe his former place, it will alwaies appeare after the same sort. For it appeareth greater and lesser in diuers respects: first in respect of the thing brought, which is moued forwards and backwards. Whence if you place a thing nearer, it seemes bigger, if farther off lesser, according to the interfection made in the * *medium*. And because it is cut in diuers places, it seems greater and lesser, as by our selues we may perceiue: and this commeth to passe, because we haue a conceit where it is cut with the thing which is carried to our eie; wherefore one thing seems bigger or lesser, as it is nearer or farther of from the eie: neither yet is the thing diminished indeede by being nearer or farther of: but this falleth out by reason of the standing of the eie, which receiuing more or lesse of the thing, considereth it to be greater or lesser. For that which is farther off, receaueth lesse, and by this way many excellent things may be seene & done. Now we must vnderstand that this Perspective, which is performed by reason, measure, and order, is practised with the rule and compasse, by helpe of the rules of the said Perspective: as, the cubite, inch, minute, perch, and mile. So that there is nothing to bee made, whose greatnesse may not be precisely knowne either neare or farre of.

* *Mid aire.*

BRA-



BRAMANTINES SECOND PERSPECTIVE.

CHAP. XXIII.



THE second part is done without measure, either by meere imitation of Nature, or by working wholly after our own phantasie: which kinde of worke more Painters follow, then the other two. And are notwithstanding generally reputed sufficient workemen, because they endeavour to imitate the life exactly, and according to that follow their owne humours: In whose works neuerthelesse you shal finde most grosse errors, which those that are skilfull in the true reason of seeing and working, neuer commit.



BRAMANTINES THIRD PERSPECTIVE.

CHAP. XXIII.



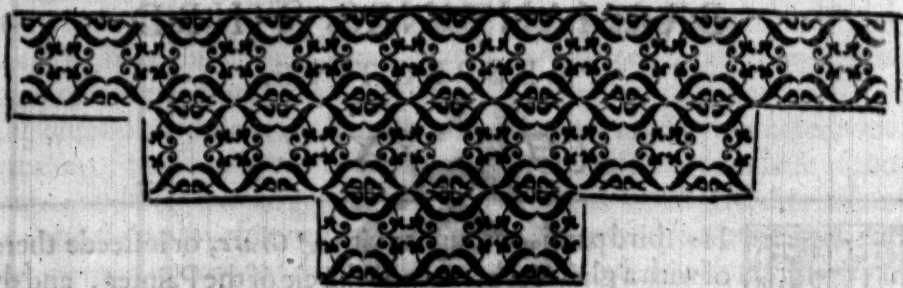
THE third part is wrought with a *Grate*, or insteede thereof with a glasse set betweene the eye of the Painter, and the thing seene, vwho looketh as it were through a vaile. And that which striketh vpon the vaile is wrought and transferred thereon, so that nothing be mooued. For if you mooue any part, your whole worke will bee false, except you returne to the first place.

*which is an
instrument
made with cross-
sing of lines,*

place. And by this Grate you may make the thing you imitate, bigger or lesser, according as you shall mooue it neerer, or farther off from the thing; tracing the worke with a cole fastned vnto the ende of a cane. Which way although it bee somewhat hard, yet is it very good for the vse of Drawing, because by it wee shall more euidently conceiue of a doubtfull thing. Moreouer with this instrument by making the squares foure, sixe, or ten times broader then they are high, you may make such phantasies as I shall speake of in the booke following.

*

The ende of the fifth booke.





PRINTED AT OXFORD

BY IOSEPH BARNES FOR R. H.

ANNO DOMINI, M.D.XC.VIII.

